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OF THE  
ARCHAEOLOGICAL  
AND  
NUMISMATIC SECTIONS  
OF THE  
SRI PRATAP SINGH MUSEUM,  
SRINAGAR.

BY  
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"A thing of beauty is a joy for ever."—Keats.



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## PREFACE.

THE present handbook is the first of its kind in Kashmir and is intended to supply the want felt by the numerous visitors who, without being professed antiquarians, take an intelligent interest in the antiquities of Kashmir. It is modelled upon the "Handbook of the Museum of Fine Arts, Boston." Each object described is illustrated. The descriptions are as short as they could possibly be. As a matter of fact, the aim has been to make the descriptions merely supplementary to the illustrations. All details which were not likely to interest the average visitor, and which would have considerably increased the bulk of the booklet have been avoided.

R. C. K.







# INTRODUCTION.

## THE MUSEUM AND ITS HISTORY.

THE history of the Sri Pratap Singh Museum is short and uneventful. In March, 1898, General Raja Sir Amar Singh, K.C.S.I., and Captain S. H. Godfrey submitted a memorandum to His Highness the Maharaja Sahib Bahadur, proposing the establishment of a Museum to be located in Srinagar for the antiquities and products of the Jammu and Kashmir State and its frontier dependencies of Ladakh, Baltistan and Gilgit. "The suggestion that the State might aid the Museum with gifts from the State Toshakhanas in Jammu and Srinagar met with a munificent response from His Highness and the Princes of the Ruling Family," as the magnificent collection of shawls and old armoury in the Museum will show. The various collections which soon began to grow considerably were temporarily housed in the Lalmandi, pending the construction of a properly designed Museum building. A sum of Rs. 40,000 was allotted in the year 1900 for this purpose, but unfortunately the money had to be reappropriated for financial reasons. Since then no steps have been taken for the construction of a suitable building for the Museum

The Archæological Section was of a most meagre character until the reorganisation of the Archæological Department in 1913, under Lala (now Rai Bahadur) Daya Ram Sahni who was the first trained archæologist to start scientific excavations in the State. The majority of his finds from the historic sites of Pāndrenṭhan, Parihāsapura and Avantipura have been deposited in the Museum. They are mostly mediæval. Besides those that have come from excavations, there are some which have been acquired from the Public Works Department and the Revenue Department. A few have been purchased.

The antiquities of the Buddhist province of Ladakh are represented by a few bronzes transferred from the State Toshakhana, and a number of clay seals presented by Sir John Marshall, Director-General of Archæology in India.

The Numismatic Section was originally placed under the able supervision of Mr. Bleazby, then Accountant-General of Kashmir, who compiled "A List of Coins in the Pratap Singh Museum." Unfortunately the list is not, now, up-to-date, and, being without accompanying illustrations, it is not so useful for reference as it would be otherwise. Though the Museum does possess a number of rare coins, the collection, on the whole, is not representative. Besides the coins that are arranged and exhibited in the cabinets, the Museum possesses a large quantity—weighing about three maunds—of unassorted copper and silver coins of both the Hindu and Muhammadan rulers of Kashmir. It is proposed to sort them out at an early opportunity and to arrange them in a number of sets which may

then be either put up for sale or presented to other Museums as the Darbar thinks fit.

A HISTORICAL OUTLINE OF THE ANCIENT ART  
OF KASHMIR.

Kashmir has by reason of its comparative inaccessibility almost always lived a more or less secluded life. This has been specially the case in Muhammadan times, though during the regime of the early Mughals the valley was in close touch with the Imperial Court. In Hindu times, however, inter-communication between the mainland of India and Kashmir seems to have been, generally speaking, relatively more frequent. Indeed it would be physically impossible for Kashmir to remain plunged in its own thought, heedless of the rise and fall of empires on the Indian continent. As a matter of fact we know from genuine local tradition as embodied in the *Rājatarāṅgiṇī* and from the evidence of Hiuen Tsiang, who sojourned in Kashmir for two years (A. D. 631-33), that the country formed part of the empires of Aśoka and Kanishka, both of whom not only built religious edifices of extraordinary grandeur and sanctity here, but even went so far as to bestow the entire country as a benefice upon the Buddhist Church. It is, therefore, small wonder that the artistic and tectonic traditions of the countries contiguous to Kashmir should exercise a deep and indelible influence over its art even to this day. Unfortunately no monuments have so far been found in Kashmir which could be assigned to the pre-Christian era except a few pre-historic megaliths near Hārwan. The oldest historic



antiquities, except coins, are some of the buildings and carved tiles of Hārwan and the terracotta fragments which have been excavated at Ushkur near Bārāmūla. The Hārwan tiles possess an interest of their own, as they reveal certain Sassanian and Central Asian characteristics upon a background of Gandhāra art of about the 4th or 5th century A. D. The Ushkur finds display all the features of later Gandhāra art and may, on the analogy of Jauliān sculptures, be assigned to the 5th century A. D. Then follows in order of succession the Brahmanical image of Brār, which is specially valuable as it clearly shows the transition between the quasi-classical Gandhāra art and the mediæval Indo-Kashmiri sculpture. Belonging to the same class are a number of sculptures two of which are illustrated below, (see pp. 59 and 60).

The early relations of Kashmir with the kingdoms on the mainland of India continued with greater or less intermission down to late mediæval times. The Rājatarāṅgiṇī mentions that Vikramāditya of Ujjain, who ruled in the middle of the 6th century A.D., sent his protégé, Mātrigupta, to rule over the kingdom of Kashmir. In the reign of Lalitāditya (8th century A. D.), a king of Gauda (modern Bengal) is said to have come on pilgrimage to Kashmir which was still a largely Buddhist country. His assassination and, later, the heroism of a party of Gaudas who came from their native land to avenge the death of their master, are recorded by Kalhana, evidently on good authority. Lalitāditya himself made an invasion on Yaśōvarman, king of Kanauj, whom he deposed (*circa*

740 A. D.). Bhōja of Mālwa (A. D. 1010—1063) is said to have built a temple and a tank at the *tirtha* of Kapaṭēśvara (modern Kothēr). It is not, therefore, surprising to find that the wonderful art which flourished in the time of the Imperial Guptas and which exercised such profound and lasting influence throughout the length and breadth of India, penetrated into the distant Himalayan kingdom and left a permanent mark there. The earliest traces of this phase of art in Kashmir, now extant above ground, are the Pāndreṇṭhan fragments (*circa* 7th century A. D.).

One of the great landmarks in the history of Kashmir is the reign of Lalitāditya. His exploits, partly real and partly mythical, have invested his name with a brilliant halo. He is the hero of many a ballad and folk-tale. His conquests are said to have extended from Kanauj to Uttarakurus (Tibet ?) where he lost his life. His personality looms so large in the imagination of the people that nearly everything that is great and good is credited to him. Leaving aside the vast quantity of myth and legend which clings to his name, there are some architectural monuments which can with perfect certainty be attributed to him. These, as might have been expected, are some of the largest and most magnificent of the ancient buildings of Kashmir. Chief among them are the famous temple of Mārtāṇḍa and the extensive group of ruins on the plateau of Parihāsapura (modern Paraspōr). What we are more immediately concerned with here, in connection with these mementoes of Lalitāditya's glory, are the few sculptures which have come to light at these sites.

Though differing considerably in details, these fragments exhibit in all essentials the characteristic features of the later Gupta art, when the intellectual quality of the artist was gradually decaying.

Kashmir has rarely seen such a lovable ruler as Avantivarman (A. D. 855—883). Unlike his great predecessor, Lalitāditya, he devoted his energies to the just and wise administration of his kingdom. His victories lay in peace and not in war. The arts and crafts naturally flourished under his benign rule. He himself was a great builder. A number of most interesting sculptures have been discovered in the excavation of his temple at Avantipura.

As we turn from the Buddhist sculptures of Pāndrenṭhan to the Vishṇu images of Avantipura, we are at once struck with the remarkable change that has occurred in the artist's conception of his God. In the latter we find no trace of that serenity, that noble passionlessness, that inward gaze, which only comes from the contemplation of the Infinite,—qualities with which the Gupta artist invariably endowed his creations, and remnants of which are still to be seen in the Pāndrenṭhan fragments. The Avantipura sculptures, while extremely delicate in the portrayal of the body and undeniably beautiful in their general effect, present a strong contrast in facial expression to the earlier Buddhist images. Here the expression, far from displaying a passionless calmness, exhibits a brain in which an overwhelmingly powerful will controls all the faculties of the mind. The God who was a Saviour is now transformed into a Master. The eyes are wide-awake and piercing. As an external symbol



of the unbending disposition of the God, he has been armed with a dagger, a fact which in itself is remarkable in an image of Vishṇu. Add to this the lion's and boar's heads—representative, no doubt, of the Man-lion and Boar incarnations of Vishṇu—placed on either side of the human head, and the demon's head behind, and we at once see what elemental passions this Hindu God was supposed to symbolise.

With the decline, however, in the fortunes of the kingdom, the quality of artistic production also deteriorated. The artist lost his mastery over his materials. The sculptures became heavy, clumsy, and altogether wooden. The virility and masterfulness which are the distinguishing characteristics of the art of Avantivarman's time, are missing in the later examples. The limbs now hang listless, the face is inane and the eye vacant. The vague outline of features and the thick sensuous lips reflect the degenerated taste of the times, and the low ebb to which the art of sculpture had reached in those troublous times which spread over the 11th and 12th centuries and which prepared the way for the daring *coup d'état* of a solitary Muhammadan adventurer, Shāh Mir, who at one stroke possessed himself of the fair kingdom of Kashmir and its queen, Kōṭā Dēvī.



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## ARCHAEOLOGICAL SECTION.

(The exhibits described in this section have been arranged according to their provenance.)

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## ARCHAEOLOGICAL SECTION

(The exhibits described in this section have  
been arranged according to their provenance)

## Ushkur.

THE modern village of Ushkur near Bārāmūla represents the ancient town of Huvishkapura built by the Kushān king, Huvishka who was the successor of the great emperor, Kanishka. The only architectural remains that have up to this time been brought to light here consist of a single *stūpa* and its surrounding wall. The terracotta fragments illustrated below were all found within a few feet of each other outside the north enclosure wall. Those who are familiar with the history of Gandhāra art and who know how widely it travelled during the supremacy of the Kushāns, will not be surprised at the striking resemblance which these fragments bear to the later Gandhāra art, as exemplified by the stucco figures of Jauliān, and more particularly the sculptures of the Mathura school. Though devoid of the spontaneity and freedom of the early Gandhāra art, these fragments are, within their own limits, excellent examples of modelling and, from the point of view of the antiquarian, they possess the distinction of being the earliest examples of Kashmir sculpture in the round, hitherto discovered.

The illustration (Bc 1) on page 12 represents a plaque with a beaded border bearing the figure of the Buddha in high relief. The Buddha is seated cross-legged in the attitude of meditation (*dhyāna-mudrā*) with hands joined on the lap, and palms upward. He is clad in the conventional *trichivara* or three vestments: the upper garment, the lower garment and a wrapper.



Bc 1.



Bc 2.

This Buddha head (Bc 2), though unfortunately damaged, clearly shows how conventionalised and artificial



the art of Gandhāra became in its later days. Nevertheless it is quite a pleasing piece of work. The smile which seems to hover upon its lips and the deep dimple at their corners are particularly attractive. The eye-brows are elongated and slightly slanting, and the eye-balls protrude a little beyond the eye-lids. The conventional curls have been applied to the head separately, and the greater part of them have now fallen off. The thick sensuous lips, the double chin and fat cheeks, however, give the face a sleek, well-fed look, which is quite foreign to the severe Buddhist ideal.



Bc 3.

This fine oval head (Bc 3) is better executed than the last. The half-closed eyes with their gaze abstracted from the

outer world and directed inwards, and the broad massive forehead indicate the tremendous intellectual power which must have underlain the meditation of the Śākya prince, who considered the world well lost for the sake of the ideal he had set up for himself, which was nothing less than the emancipation of the whole world from pain and sorrow.

The shaggy beard, the close-pressed lips, the knitted



Bc 4.

eye-brows and the furrowed forehead of this Brahman ascetic (Bc 4) are so remarkably realistic, that it would be

difficult to imagine that the artist was not drawing a portrait from life. The hair is neatly brushed upwards and was probably gathered in a knot at the back of the head where it was kept in position by an ornamental band. The ardent gaze and the prominent cheek bones are indicative of self-mortification.



Bc 10.

The unusually ornamental treatment of the hair in this fragment (Bc 10) is noteworthy. The delicate features,

the rounded chin, the twisted dandified locks secured by a beaded fillet placed sidewise make the face attractive in spite of the somewhat weary smile and self-satisfied expression of the face. It is evidently the head of a Bōdhisattva. (The Bōdhisattvas are beings in the Buddhist cosmogony, whose next step up the ladder of evolution entitles them to the rank of perfect Buddhas. The most essential characteristic of the Bōdhisattva statues as distinguished from those of the Buddha is the ornamental and princely character of their attire, in contrast with the severely simple monastic robes of the latter.)

This illustration (Bc 11), again, represents a Bōdhi-



Bc 11.

sattva head, wearing a beautiful floral crown mounted on a beaded fillet.



A delicate, contemplative young man (Bc 15) with shaven crown, high forehead, arched eye-brows and large



Bc 15.

dreamy eyes. Evidently the youthful monk was deeply impressed by the transient nature of all things created, and sought refuge in the cloisters where, judging from his happy and contented look and the half-smile which seems to hover upon his lips, he appears to have found his



panacea for the never-dying misery of the world. The remarkably high and narrow skull seems to be the result of lateral pressure, a practice which was once prevalent among certain tribes in Central Asia.

This (Bc 16) is another specimen of a monk's head with close-cropped hair. Though the features are less



Bc 16.

delicate and refined than in the preceding example, the eyes have the same far-away contemplative look. The conical shape of the head is noteworthy.

Still lower in artistic merit is the head (Bc 17) illustrated here. It has neither the delicacy nor the meditative look of the preceding examples. The unsymmetrical contour of the face indicates that the head probably belonged



Bc 17.

to the figure of an attendant, who stood at the left hand side of the principal image which was probably that of a Buddha or Bōdhisattva.

Bc 9 represents the head of a youth. Unfortunately most of the curls have fallen away. It is wonderful how the Buddhist artists, whether consciously or unconsciously, breathed some of their own idealism into all their creations, religious or secular. But the explanation,



Bc 9.

doubtless, lies in the philosophy of the Buddha, who advocated unconditional renunciation as the sole means of escaping from the sorrow of the world, a doctrine fundamentally opposed to the Christian love of humanity for its own sake.

One of the most beautiful heads in the whole collection is the one illustrated here (Bc 18). The oval face, the small nose, the sensitive nostrils, the soft delicate lips, the plump rounded chin, the hair smoothly combed back and falling in curly tresses on the shoulders, are all essentially



Bc 18.

feminine. She is an Upāsikā or female lay-devotee. Her soft and wistful gaze, intensified by the up-turned pose of the face, shows with what a feeling of devotion these lady-worshippers approached the Master.



This head (Bc 19), though it does not compare favourably with the one illustrated above, nevertheless bears a family likeness to it. A remarkable feature of all these heads is the smile which seems to play constantly



· Bc 19.

upon their lips. This may be a distant reminiscence of their Greek parentage which even the gospel of the Buddha, who taught that the world was full of sorrow, was not able completely to overcome.



A pair of swelling breasts has ever been considered in India one of the most essential requisites for an ideally beautiful woman. Every heroine of Indian drama or epic is described as having large jar-like breasts so closely pressed together that even the fibre of a lotus stalk—about as thin as a cobweb—could not



Bc 35.

pass between them. The poetical conceit goes even so far as to say that various heroines were bowed down by the weight of their own breasts. How these were plastically represented is illustrated here (Bc 35). The breasts are large, round, closely pressed, and supported on a cloth (*kuchabandha* or breast-binder) with wavy edge. The lady not only wore a pearl necklace but had another wreath of pearls running over her breasts.

This fragment (Bc 34) is one of the most curious objects in the Museum. Why the upper part of the



Bc 34.

body should be covered and the lower absolutely nude is difficult to conjecture. The jacket which covered the body seems to have been of an ornamental nature as its beaded hem indicates. The limbs are hollow and under-baked.

The fragments illustrated on page 26 show that the Buddhist artist did not lavish all the skill he was master of on the delineation of the head only. Bc 52 is a shoulder-piece. The upper arm is encircled by a beaded armlet which seems to have been connected by a similar band with the necklace. Bc 63 is a forearm with a bangle round the wrist. The handful of flowers, *kusumāñjali*, (only two are extant) is of course intended as an offering to the Buddha. Bc 64 and 66 illustrate the kind of wristlets that were in fashion in those days. The fragmentary left hand (Bc 68) is an excellent specimen of its kind. The long thin elastic fingers with the tips curved backwards indicate that the conventions of indigenous Indian art, of which the Ajanta frescoes afford the finest examples, had been incorporated, to a certain extent, even in the later phases of the semi-classical art of North-western India. The ring on the little finger is deserving of notice. Bc 91 and 92 are fragments of feet.

PRATAP SINGH MUSEUM.



Bc 63.



Bc 52.



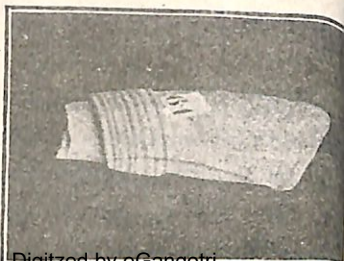
Bc 66.



Bc 68.



Bc 91 and 92.



Bc 64.



## Pandrenthan Sculptures.

THE present city of Srinagar is at least thirteen hundred years old; for the first mention we hear of it, apart from the Rājatarāṅgiṇī, is in the account of the famous Chinese pilgrim Hiuen Tsiang who visited Kashmir in 631 A.D. But the name Srinagar or Śrinagarī goes back to the time of Aśōka who is said to have built a capital of this name in Kashmir. On the foundation of the new capital which not only overshadowed Aśōka's city but also appropriated its name, the old city was simply called Purāṇādhishthāna, "the old capital," and as time went on this became its only name. The modern village of Pāndrenthan, three miles above Srinagar, on the Anantnāg road, represents the ancient Purāṇādhishthāna. Besides the well-known and beautiful mediæval temple which is its chief attraction nowadays, the site is replete with heaps of ancient ruins which stud the mountain slopes for more than a mile. Some of these have recently been excavated and have yielded a number of sculptures nearly all of which are unfortunately fragmentary. But, such as they are, they give a sufficiently clear idea of the quality of the Kashmir artist's work, about the time the old city was finally abandoned in favour of its younger rival.

The relief (Aa 11) illustrated on page 28 represents the standing Buddha clad in *trichivara*, the three vestments



**Aa 11.**





(see page 11 above). The folds of the almost transparent drapery are indicated by the undulating lines extending all over the body. The left arm is bent and the hand—now broken off—originally gathered up the loose ends of the upper garment, the hem of which is considerably folded. The right arm, which is similarly fragmentary, was probably held in the attitude of granting immunity from fear (*abhayamudrā*). The halo is large, circular and plain.

In the Buddhist *stūpas*, particularly of later times, it was generally the practice to have four niches round the drum, facing the cardinal points. These niches were large and contained colossal images of the Buddha. It is possible that this image is one of these, as it is a relief projecting from a stone slab and therefore better adapted to be placed in a niche than in the open, for which a statue in the round would be preferable.

The figure illustrated on page 29 is a remarkably well-executed representation of the Buddha. The forehead is low and broad, and is capped by a thick cluster of closely-clinging curls surmounted by the Ushnīsha, which some writers are disposed to recognise as the 'bump of spirituality', while others consider it merely a thick group of curls on the crown of the Buddha's head. The face, unfortunately badly damaged, is clearly expressive of that supreme quality of a Buddha—compassion. The right hand is in the attitude of granting *abhaya*, protection from fear, and the left hand has gathered up the loose end of the upper garment. The chest though not very broad is full and well-developed, the waist is slender though it does not possess the extreme tenuity which became the

fashion in later times. This image might have served the same purpose as the preceding one.

The religion of the Buddha, as preached by himself, dispensed with deities of the Brahmans. But exotic influences soon began to adulterate its pure tenets and, especially when under the Kushāns Mahāyāna Buddhism became all-powerful in India, an extensive pantheon consisting of all grades of sentient beings, *e.g.*, the *prêtas*, demi-gods, gods, etc., sprang up. The Buddha himself was elevated to the rank of the supreme God. Immediately below him were a number of Bōdhisattvas, beings who, though higher than all the gods, have yet one stage or birth to pass through before they can attain to Buddhahood or perfect enlightenment. In plastic art there are no distinguishing characteristics between the representations of the Bōdhisattvas and the perfect Buddha, except that the former are crowned and elaborately dressed in princely attire, while the latter is clad in a monastic robe which he has preserved from first to last.

The illustration on page 32 represents the Bōdhisattva Avalōkitēśvara crowned with a three-peaked diadem, wearing heavy jewelled wristlets, an elaborate jewelled necklace, a garland disposed in the manner of the Brahmanical thread, a jewelled girdle to fasten the short *dhōtī* with, and a long and loose flower garland which almost frames in the body on all sides. The left hand holds a lotus bud with a long stalk; and the right, which tells the beads of a small rosary, is raised in the *abhayamudrā* (the attitude of conferring security from all fear).







Aa 16.

The face, as is the case in all Buddhist sculptures of the Gupta period, is expressive of that detached serenity which can only accrue from deep and sustained contemplation and a feeling of compassion for all suffering, without being oneself liable to a sense of pain.

Some traces of the coats of lime and paint with which the image was covered are extant.

The statuette (Aa 16) illustrated on page 33 represents Buddha seated on a lotus throne in the attitude of meditation (*dhyānamudrā*) with hands in the lap and palms placed on each other. The ear-lobes, as in all the Buddha and Bōdhisattva figures, are extraordinarily elongated.

This fragment (Aa 23) formed part of a large relief of



Aa 23

which the Buddha or a Bōdhisattva was, of course, the central personage. The two figures shown here fringe the



halo. The upper one is that of a flying Gandharva (a class of demi-gods) come to offer adoration to the Blessed Lord. The lower figure represents a miniature Buddha. His left hand holds the end of his garment and his right hand is in the attitude of granting *abhaya* (immunity from fear) to his votaries. It is remarkable that Indian artists indicated the act of flying merely by the flowing grace and the rhythmic movement of the body placed in an attitude resembling that of a swimmer.

Aa 80 depicts a pair of flying Gandharvas, a male and a female. Both of them are elaborately

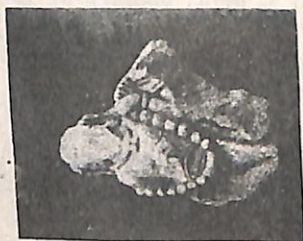


Aa 80.

ornamented with necklaces, strings of pearls, etc. The lady has an elaborate coiffure and unusually large ear ornaments. She is seated on the thigh of her consort, whose left arm is lovingly entwined round her waist. The relief has a border of lotus petals.

The fragments illustrated on page 36 show the various types of faces, kinds of drapery, modes of





arranging the hair, etc., that were in favour in the early mediæval era of Kashmir history.

This head (Aa 92) is that of a demon or Rākshaṣa. The grinning mouth, the wide-open glaring eyes, the matted hair which seems to spring upwards in tongues of



Aa 92.

flame, and the short, thick and straight beard are designed to give it a terrifying aspect.

Aa 104 (page 38) is the upper part of a relief representing the birth of Siddhārtha, the future Buddha. The queen-mother feeling the momentous time drawing near,

started for her father's home, for confinement and delivery. On the way she stopped at the Lumbinī garden to take a little rest. But as she was strolling through the garden with her sister, she suddenly felt the pangs of travail. Her right hand instinctively caught hold of a branch of the Aśoka tree under which she was standing. With the left



hand she supported herself on the shoulder of her sister Prajāpatī who, in the relief, is seen at the left-hand side of the queen. Thus did the Buddha make his entry into the world of men. Immediately the gods, headed by Brahmā and Śakra, came to offer adoration. Probably the figure at the right side is one of these. The female figure waving the *chauri* or fly-whisk above is probably a goddess.



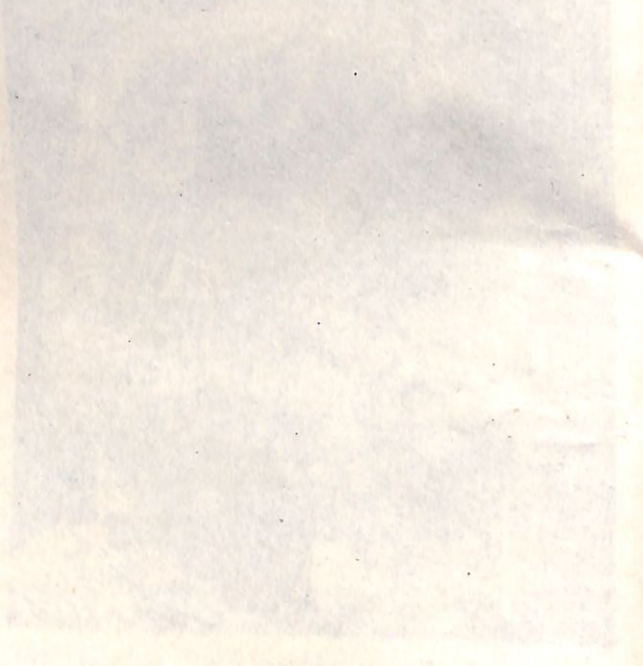
The following illustration shows an extraordinary buskined figure which, but for the lion upon which it is seated, one would take to be a fragment of the statue



of a Kushān monarch. The buskins, except for the leggings, are similar to those that are to this day worn in



modern Peshawar District. The fragment, whether it is a part of the statue of Pāñchika or Kuvēra, as the flower-garland and the lion-seat would lead one to surmise, or of a Kushān chieftain seated on a lion-throne, is the only one of its type in Kashmir. The lion depicted here is a mean insignificant creature, though he seems to be trying his best to look brave.



## Parīhasapura Sculptures.

PARIHĀSAPURA (modern Paraspōr, situated 12 miles below Srinagar, a little off the Bārāmūla road) was the name of the new capital founded by the great Kashmirian king, Lalitāditya, who flourished in the first half of the 8th century A. D. He embellished it with a series of magnificent edifices, Buddhist and Brahmanical, which, if they had survived in their entirety, would have surpassed in grandeur all the ancient buildings of Kashmir, including the far-famed temple of Mārtāṇḍa. Even in their ruin they are impressive memorials of the king's generous patronage of art and his religious enthusiasm. Three of the Buddhist buildings; a *stūpa*, a monastery, and a *chaitya* or temple, have been excavated. The sculpture-fragments illustrated below were discovered in their débris.

Aa 2 (page 42) is an image of the Buddha seated cross-legged in a trefoil niche. His hands cross each other in the lap in the attitude of meditation (*dhyānamudrā*). The ear-lobes are extraordinarily elongated, even for the Buddha. It is noteworthy that this face, though not lacking in expression, is more effeminate than the earlier specimens coming from Pāndrenṭhan. The figure bears a striking resemblance to the Indian sculpture of the same date.



Aa 2.

Aa 3 and Aa 4 (pages 43 and 44) are two Bōdhisattvas standing in the attitude of granting protection from fear (*abhayamudrā*), clad in close-clinging, transparent drapery, the folds of which are gathered mostly on the upper half of the body. (The first is a curiously hybrid composition wearing, as it does, the crown and jewels of a Bōdhisattva and the monastic robes of the Buddha.) They are crowned with elaborate coronets consisting of three jewelled crescents placed side by side. The ear-drops are of remarkable length. The eyes are closed and give a dreamy look to the face. The reliefs were originally covered with a coat of



Aa 3.





Aa 4.

white slip in which the finer details were probably delineated. Besides the low hanging necklaces which both the figures possess, the second has a couple of lotus buds on the shoulders. Its upper garment also has an elaborate hem and is cut in a manner which leaves the chest bare. Curiously enough, the auspicious lozenge-like mark (*śrīvatsalāñchhana*) of Viṣṇu has been placed upon its chest, a circumstance which shows how in the later days of Buddhism, when Brahmanism was steadily but surely ousting it from the field, the iconographical canons of the Hindus were adopted by the Buddhist sculptors. This image also marks the transition between the Bōdhisattva (Aa 15) illustrated above, and the orthodox Viṣṇu image, (Ab 4) below.

Aa 7 (page 46) is an atlante, but does not belong to that class of grotesque figures which are so common in Gandhāra. Both the head and the hands support the entablature above. The former upon which naturally devolves the greatest stress of weight is covered with a cushion (or perhaps it is only the turban which the superincumbent weight has flattened) to relieve, to some extent, its discomfort. The Yaksha, for he can be nothing else, is fashionably dressed and neatly combed. His erect posture, elaborate ornaments and imposing flower wreath seem to indicate that he, not only makes light of the inconvenience of his painful situation, but probably does not even feel any trouble.

The general effeminacy of these Parihāsapura figures as compared with those of Pāndrēṇṭhan is specially noteworthy.



Aa 7



## Avantipura Sculptures.

UNLIKE Lalitāditya whose name was glorified by a series of brilliant military achievements, Avantivarman's victories lay in peace and not in war. His "reign [A. D. 855-883] appears to have brought a period of consolidation for the country which must have greatly suffered, economically as well as politically, from the internal troubles during the preceding reigns. It is plainly indicated by the large number of temples and endowments, the foundation of which by the pious king and his court Kalhaṇa records in great detail. Foremost among these foundations were the town of *Avantipura*, the present Vantipōr, still preserving the king's name, and the great temples he built there. These ruins though not equal in size to Lalitāditya's structures, rank among the most imposing monuments of the ancient Kashmir architecture, and sufficiently attest the resources of their builder."<sup>(1)</sup>

It is from one of the temples mentioned above that the sculptures, illustrated below, have been unearthed. As will be seen, they have now attained a thoroughly mediæval character. The contemplative and benign features of Buddha, the ideal sage, and the Bōdhisattvas, have now

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<sup>(1)</sup> Stein ; *Rājatarāṅgiṇī*, vol. I, p. 97.





Aa 21.

given place to the multi-armed and multi-headed divinities of the orthodox Hindu pantheon. The Sage, whom the manifold amusements of his father's court and the devotion of a beloved wife could not allure from a life of meditation and search after truth, is now replaced by a powerful God whose every lineament is indicative of masterful force. An external symbol of this spirit is the short dagger stuck in the belt near the right hip, which is a very extraordinary feature in Vishṇu images. Evidently the whole religious outlook of the people had changed with the change of their faith.

The fragment (Aa 21), illustrated above, represents a three-headed Vishṇu with a fourth head carved in low relief at the back. The heads are those of a man (in the centre), a lion and a boar on the right and left sides respectively, and a demon's face at the back. Possibly the lion- and boar-heads are reminiscent of the Nṛsimha and Varāha incarnations of Vishṇu. In the first incarnation he came down to protect his devotee Prahlāda from the tyrannical demon, his father, and, manifesting himself to the astonished gaze of the demon as a man-lion, rent him to pieces. A second time he incarnated as a boar to rescue the Earth from the Rākshasas who had hid her away under the waters. The significance of the demon's face is uncertain.

The sculpture illustrated on page 50 is not in the Museum collection, but is published here in order to convey an idea of the group of which the fragment illustrated above is the central figure. Vishṇu is crowned with an elaborately jewelled three-

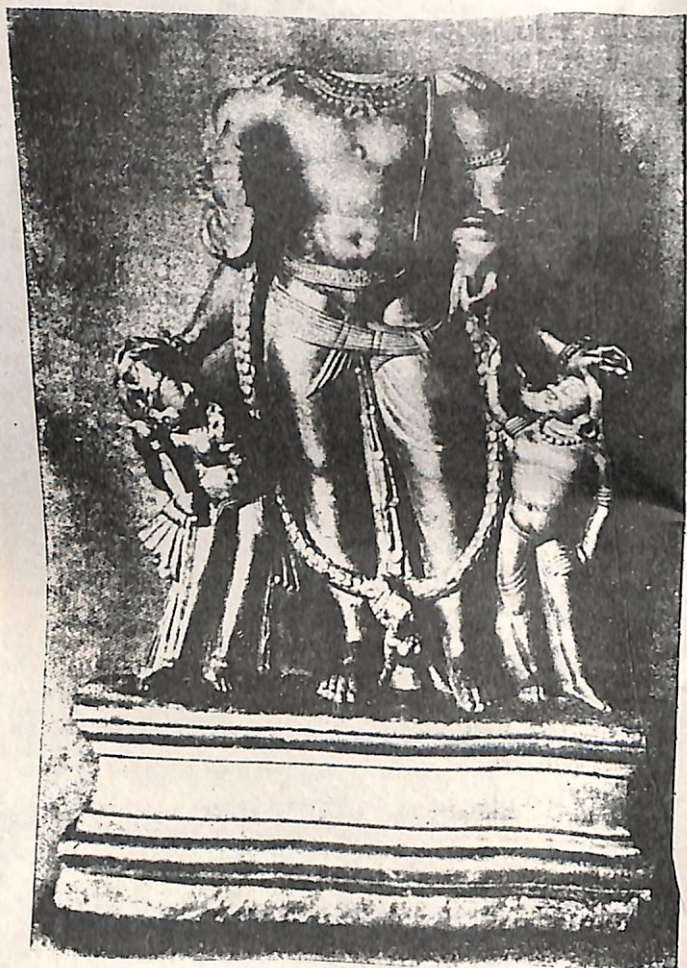




peaked tiara. (It is interesting to remark here that the kings of mediæval Kashmir wore similar crescented crowns. Kalhaṇa, speaking of king Ananta who ruled from A. D. 1028 to 1063, says that he pawned his "diadem which was adorned with five resplendent crescents.") His hair is arranged in very neatly frizzled curly braids which fall regularly upon his shoulders. He wears a diamond necklace and armlets. The long and loose *mandāramālā* (garland of *mandāra* flowers) falls down nearly to his ankles. The *tilaka* (Brahmanical caste mark) on his forehead is reminiscent of the Buddhist *Urṇā*. The auspicious symbol, *śrivatsa-lāñchhana*, adorns his breast. The sacred thread which runs over the left shoulder and under the right arm is worn according to the orthodox Brahman fashion. The upper two hands hold a full-blown lotus and a conch, and the lower two are placed upon the heads of two *chauri*-bearers, the right-hand one of whom is a female and that on the left, a male. The god is clad in a *dhōṭī* which is fastened round the waist with a girdle ornamented with a jewelled clasp. From the girdle a dagger is seen hanging. A scarf is thrown across the hips: Between the feet of Vishṇu springs the bust of the Earth-goddess, whose upturned face is rapt in adoration of her Lord and Master. The whole group is carved out of a single block of marble and inserted with a tenon into the pedestal which is also of marble, though of an inferior quality. This marble when lightly tapped with a finger gives a remarkably silvery ring.

The statuette (Ac 44) illustrated on page 52 was purchased from a silversmith. Its provenance is not





Ac 44.

known, but it is so very similar to the preceding sculptures that it has been included in the same class. The difference is only in a few details, *e.g.*, the greater elaborateness of the necklace, the armlet and the girdle, and the absence of the dagger; the left hand of the female attendant which, in the preceding examples, leaves her breasts free, here conceals one of them; the male attendant instead of carrying a *chauri*, has substituted a fan for it.

Ac 2 (page 54) is the only plastic representation, in the Museum, of Ardhānārīśvara, the hermaphrodite form of Śiva which was once a very popular object of worship in Kashmir. The right half is male and the left half female, representing Pārvatī, the consort of Śiva. In absence of the upper half of the body, the only distinction between the male and female halves, now extant, is that the latter—the better half—bears ornaments, while the former is quite bare. Their children, Gaṇēśa and Kārttikēya, stand on the right and left sides, respectively; while Nandi the bull, Śiva's vehicle, has thrust his head forward to share the distinction of being with his master. Both Gaṇēśa and Kārttikēya hold objects peculiar to each: the former, a pot of sweets from which his trunk is extracting the delicacies, and the latter, the War-Lord of the Hindu pantheon, a thunderbolt and a quiver full of arrows on which his right and left hands rest. The profusely ornamented hand of the goddess-mother holds a flask.

Ac 8 (page 55) is a fragment of a three-headed Śiva image.



Ac 2.





Ac 8.



The central and only pair of ears does duty for all the three heads. The attire consists of a *dhōṭī* and a wrapper which leaves the right shoulder free.

The left hand holds what looks like the bamboo rod—judging from the knots—of the trident, or the stalk of a lotus. The inner side of the left face is only roughly chiselled.

The garland of flowers is fragmentary.



Ac 9.

Ac 9 (page 56) represents heads of a three-headed Śiva in alto-relievo.

The hair is here gathered in an ornamental coiled knot on the top. In this example also all the three heads have a single pair of ears.

## Vijabrōr Sculptures.

A number of sculptures have come from the historic town of Vijabrōr (wrongly pronounced Bijbehārā). The town has a comparatively long history, as the *Rājatarāṅginī* mentions that Aśōka built two temples here, which he named Aśōkēśvara after himself. The sculptures are unfortunately mostly defaced and exhibit a style which, though unmistakably mediæval, has yet retained some of the characteristics—notably in the drapery—which it inherited from Gandhāra. This seems to point to a comparatively early date for some of them.

The image Ab 1 (p. 59) is undoubtedly of Brahmanical origin and may possibly represent Śrī, the goddess of wealth. The hair, which is brushed back and gathered in a two-horned knot on the top of the head, is held fast by a double fillet with flowers stuck in above the two ears. The slant of the eyes is noticeable. The attire is purely Greek, even to the knot near the armpits, and yet there can be no doubt about the comparative lateness of the sculpture. It may be assigned to about the 6th century A. D.





Ab 1.



Ab. 2 is a remarkably draped torso whose identification



Ab 2.

is difficult. In point of age it seems to be contemporaneous with the preceding sculpture.

This image (Ab 4, p. 61) of Vishṇu is somewhat later than the two sculptures illustrated above, but among the plastic representations of this deity, seems to claim priority over the three-headed type both by reason of its technique, and by the possession of only one head. The image was made in parts which were dovetailed into one another afterwards. The characteristic

flower wreath was not yet developed into the elaborate thing that it became later on. The lower two hands



Ab 4.

of the image have fallen off and the upper two hold a *gadā*, or mace, and a conch, two of the most important symbols of Vishṇu.



Ac 30.

Belonging to the same category is Ac. 30, which is unfortunately very considerably mutilated. There



is the same slant in the eyes and eyebrows, the same flatness in the face, and the same details in the three-peaked tiara. The mace in the right upper hand proves it to be a representation of Vishnu.

Closely resembling this is the Vishnu head illustrated



here. The central peak of the coronet is, however, higher and more conical.

## Miscellaneous Sculptures.

Ac 47 is a plaque bearing in relief the figure of Goddess Lakshmi seated on a lion-throne here represented



Ac 47.

by recumbent lions on either side. The pose of the lion is similar to that illustrated on page 39 above.

( 64 )

The dress is still more or less Gandhāran. In the left hand the goddess holds a cornucopia whose lower end is shaped into a lion's head. The right hand holds a full-blown lotus. The hair is held together in an ornamental fillet, and elaborate disc-like ornaments surmounted on the right by a rosette and on the left by something like an acorn, adorn the ears. A couple of elephants, standing behind and above the shoulders of the goddess, pour water over her head from two pitchers held in their trunks. This small sculpture cannot be far removed in date from the Brahmanical goddess (Ab 1) illustrated on page 59.

The fine, though unfortunately considerably defaced, sculpture (page 66) represents the six-armed figure of Kārttikēya, the Indian Mars. The arrangement of the hair and the wavy locks falling over the shoulders, the long ear-lobes as well as the folds of the drapery bear a striking resemblance to similar features of the Gandhāra images of the Bōdhisattvas. The streamers attached to the back of the head and flying sideways in many folds are strongly reminiscent of Sassanian influence. The sacred Brahmanical cord consists of a single thread instead of the orthodox three. He also wears a pearl necklace from which hangs a diamond pendant, a short but very elaborately jewelled wreath, jewelled armlets, and a belt, which latter also holds a short dagger. Four out of the six arms are unfortunately mutilated and with them the peculiar and personal emblems, which the god usually possesses, have disappeared. The lowermost right and the lowermost





left hands, which alone are extant, do not hold anything. The right is placed upon the neck of the peacock, the vehicle of the god, and the left holds the hem of the drapery. The middle right hand seems to have held a lance, only the shaft of which is now in existence. The uppermost left hand apparently held a bow.

The beautiful little head (Ac 48) here looks at first sight as if it belonged to an attendant in a Vishṇu group, but the presence of the third eye militates against this view and points to its being a Śiva-head. The plump and



Ac 48.

chubby baby face with its pretty smiling lips and short crisp curls is very charming.

## Bronze Sculptures.

C 1 (page 69) is a standing image of the Buddha, of the late Gandhāra type. The right hand, on the palm of which is engraved the auspicious *chakra* (wheel), is raised in the *abhayamudrā*, the attitude of granting immunity from fear. He has the *Ushnīsha*, the *Urṇā*, or the auspicious wart on the forehead (which may possibly be the prototype of the third spiritual eye of Śiva), and long ear-lobes. He is clad in *trichivara*, the three monastic garments.

The remarkably fine statuette, illustrated on page 70, represents the Bōdhisattva Padmapāṇi. His personal symbol, the full-blown lotus, is seen over the left shoulder, its long stalk being held by the lowermost left hand. Of the six arms, which the image originally possessed, only four now exist. The uppermost right hand holds the rosary, and the hand in the middle is stretched downwards in the *varada*, or gift-bestowing, attitude. The Bōdhisattva is elaborately ornamented with a necklace, armlets, a jewelled girdle, a broad band which runs right across the middle of the body, and a sacred thread worn after the fashion of the Hindus. A tiny figure of the *dhyāni-buddha* Amitābha, the spiritual ego of the Bōdhisattva, is seen seated on his head in the attitude of meditation.

The Bōdhisattva is seated on a double lotus supported on a beautifully carved pedestal, on either side of which





C1.



are seated, on lotus thrones, two goddesses (Tārā and Bṛikuṭī?) representing probably the Śaktis or psychic powers of the sage. The group exhibits a remarkable degree of delicacy and finesse. The necklace, eyes and Urṇā of the Bōdhisattva, and the eyes of the attendant-goddesses are plated with silver.

Its age is determined by an inscription engraved at the base which mentions its consecration in the reign of Queen Diddā (A. D. 980-1003).

C 3 (page 72) is a brass statuette of a six-armed Bōdhisattva, probably Maitrēya as he holds a flask in his lowermost left hand. The Bōdhisattva's brow is encircled by a three-peaked tiara behind which rises a very elaborate conical coiffure. The uppermost right hand holds a sceptre, the middle one holds a rosary, and the lowermost hand is stretched outwards in the gift-bestowing (*varaḍa*) attitude. His right foot is placed on a lotus foot-stool supported on a stalk projecting from the base of the lotus throne. On the left-hand side of the throne is seated a two-armed bearded figure with a large belly. Its right hand is raised upwards in the direction of the Bōdhisattva. Its eyes, starting out of their sockets, its protruding teeth, its large belly and its suppliant attitude seem to point to its being a *prēta*, or tormented spirit, imploring the sage for mercy and a drop of the nectar with which the flask in his left hand is filled. A similar figure on the right-hand side is broken off.

The ornamental plate behind the Bōdhisattva is bent forward at the top and serves both as halo and as background. A socket for an umbrella crowns its apex.





The image is of Ladakh manufacture.

C 4 is the statuette of a Bōdhisattva. It is a very



C 4.

charming specimen of Tibetan workmanship and possesses many of its characteristic features, *e.g.*, the broad and

almost rectangular forehead, the flat face, the narrow elongated and oblique eyes, and long over-arching oblique eye-brows. The last two peculiarities, however, are *not so pronounced* in this example.

The figure is profusely and tastefully ornamented. The lotus throne, the lotus sceptre, the lotus ear-drops show how popular this flower was among the Buddhists. The hands which are rather clumsy are held in the attitude of preaching. The arrangement of the folds of the drapery is very pleasing.

The Urnā is unusually prominent and the eyes are silver-plated



C 5

This delightful little plaque (C 5), now almost completely covered with patina, comes from Taklamakān in Central Asia. It represents a Bōdhisattva seated in



an easy attitude, encircled by the flowing curves of a lotus plant, from whose stem spring a number of buds and a full-blown flower which last serves as the seat. To the right-hand side of the halo is another seated figure, probably a Buddha. The graceful curves of the body balanced by the equally graceful curves of the stalks are singularly charming.

These ornamental caskets (C 18) are usually employed by the Tibetans as receptacles for small images. The



C 18

one illustrated on the left side contains a coloured drawing of the Buddha seated in the *bhūmisparśamudrā* (the earth-touching attitude). But the chief interest of the caskets lies, not in their images or any other objects which they may enshrine, but in their highly decorative repoussé work, which gives a very favourable impression of the Tibetan silversmiths' work. The eight *ratnas* or sacred gems, the knot without the end, the vase, the conch shell, etc., are noteworthy.



The illustration on page 76 represents the only Jaina relic in the Museum. It is a very crude brass statuette of the Tirthankara Pārśvanātha, and is dated Samvat 1262 (A. D. 1205) in the Nāgarī inscription at the back. The seven-hooded cobra above and the two bulls underneath its throne are the chief symbols of this Jaina prophet. The four attendant figures, one of whom, the left lowest, is a female, and the figures of the flying Gandharvas are, like the principal image, very much defaced.



## Buddhist Antiquities from Ladakh.

This collection consists chiefly of unbaked clay casts of Buddhist seals collected, principally in Ladakh, by Dr. A. H. Francke of the Moravian Mission, for the Archæological Survey of India. They were presented to the Museum by Sir John Marshall, Director-General of Archæology in India. They comprise figures of the Buddha of various types, the Bōdhisattvas Mañjuśrī, Vajrapāṇi and others, two beautiful baked and painted clay tablets of Tārā, and a number of other miscellaneous deities. The majority of them bear the Buddhist creed written in North Indian characters of about the ninth century A.D., a circumstance which determines the date of the seals also.

### BUDDHA TABLETS AND FIGURINES.

Plaque (a), illustrated on page 79, represents the Buddha seated with two attendants (perhaps his two chief disciples, Śāriputra and Maudgalyāyana) standing on either side of him. The Buddha is dressed in the usual Indian style and is seated on a throne with his right hand touching the ground, symbolical of the moment when he called the Earth to witness to his right of occupying the throne of Bōdhi or wisdom—a right which had been disputed by Māra, the Buddhist Satan. The canopy over the Buddha's throne is

supported on pillars and surmounted by three *stūpas*, the central one of which is crowned with the *harmikā* and the



(a)

umbrellas. At each end of the throne are recumbent lions which testify to its being the *simhāsana* or lion-throne.



(b)

(b) Buddha seated on the lotus throne in the earth-touching attitude.

(c) Buddha seated in the middle with his hands in the attitude of preaching and two attendants, Śāriputra and Maudgalyāyana (?), standing on either side of him. Under-



(c)

neath the lotus throne of the Buddha is written the sacred Buddhist creed:—

“*Yē dharmā hētuṇaṃ prabhavā hētuṃ tēshāṃ tathāgatō āh  
tēshāṃ cha yō nirōdhō evaṃ vādī mahāśramaṇah,*” which translated means:—

The great sage, Tathāgata, declared the principles which underlie the causes [of phenomena], their origin and also [the means of] their suppression.

The group is surrounded on all sides by rows of *stūpas*.



(d) Clay cast of a seal bearing the figure of the Buddha



(d).

seated in the earth-touching attitude. It bears a coat of yellow slip.

#### BŌDHISATTVAS.

##### *Mañjuśrī.*<sup>1</sup>

"Mañjuśrī belongs to the group of eight Dhyānī-Bōdhisattvas, and is therefore represented like a prince with all the Bōdhisattva ornaments. He may have a small image of Akshōbhya in his crown, and his Ushnīsha is sometimes ornamented at the top by a flaming pearl....

"Mañjuśrī or Mañjugōsha, as he is sometimes called in the *Sādhana*, has two distinct types: one with the sword and book, which is his more usual form, and the other with the *utpala* or blue lotus.

<sup>1</sup> The following quotations are from Getty's "Gods of Northern Buddhism."

"The sword symbolizes the cleaving asunder (dissipating) of the clouds of Ignorance; the book is the *Prajñā-pāramitā*, Treatise on Transcendent Wisdom.....The book may be held in the hand of Mañjuśrī but is more generally supported by an *utpala*, and surmounting it is sometimes a flaming pearl."

Bf 32 represents Mañjuśrī seated on a lotus throne and



Bf 32.

crowned with a three-peaked tiara, brandishing a sword over his head. The sacred Buddhist creed in North Indian script of the 8th or 9th century A.D. begins near the point of the sword and runs along the inner edge of the tablet. The left hand holds an indistinct object which may possibly be the *raja* or thunderbolt.

Another type (No. 19) of the same, with the blue lotus springing from the left-hand corner of the lotus throne.



No. 19.



Bf 94.

Another type (Bf 94) of the same with a *stūpa* in the left upper corner. The creed is written in Tibetan characters.



*Mahārājalīla-Mañjuśrī.*

"He is seated, as his name indicates, in the attitude called 'royal ease' with the right knee lifted, over which hangs the right arm; the left leg is bent; the left hand holding the stem of the *utpala* (which is on a level with



Bt 79.

the left shoulder), leans on the lotus throne....." On the *utpala* or blue lotus, which is here represented in profile, is the book of Supreme Wisdom. Over the right shoulder just outside the halo is a miniature *stūpa*.

The creed is written in Tibetan script.

*Ts'ōn-k'a-pa* (lit. *Man from Ts'ōn-k'a*).

"*Ts'ōn-k'a-pa* was born in Tibet, in the valley of *Ts'ōn-k'a*, in the middle of the fourteenth century.....

“Ts’ön-k’a-pa, the Northern Buddhist reformer, founded the Gelug-pa sect, which he called the ‘virtuous.’ In



spite of the severity of its rules and the practice of celibacy which it enforced, the Ge-lug-pa sect became very popular, quickly spreading over Tibet, and has remained the most important sect up to the present day.

"Ts'on-k'a-pa, at his death.....was canonised as an incarnation of Mañjuśrī, and enrolled in the Northern Buddhist Pantheon.

"Ts'on-k'a-pa is represented seated on either a *kholbok* or a lotus. He wears the yellow pointed cap with the long ear-lappets, and his hands are in *dharmacakramudrā* [the attitude of preaching], holding the stems of lotus flowers, which support, at each shoulder, the sword and book (Mañjuśrī's symbols).....

"He is generally represented in temple pictures with two of his disciples....."

Coloured tablet (Bf 1) probably showing Mañjuśrī seated. The colour of the body is yellow. The left hand is held across the breast, and the right, which is stretched upwards, probably brandishes a sword.

It seems to have been made of a mixture of papier mâché and clay.

### *Maitrēya.*

Śākyamuni before leaving the Tushita heaven, where he resided in his penultimate birth, appointed Maitrēya as his successor. Maitrēya is therefore the future Buddha, and in the Buddhist cosmogony ranks next only to Gautama Buddha. "As Bōdhisattva he is usually seated in European fashion..... He is represented as an Indian prince with all the Bōdhisattva ornaments, and in the crown is generally a *stūpa*-shaped ornament which is his distinctive mark, but he may be without a crown and have the *stūpa* in his





Bf 1.

hair [as in the present instance, Bf 102]. His hands are in the *dharmacakramudrā* and may be holding the stems of flowers supporting his two symbols, the vase and the wheel, on a level with his shoulders."



Bf 102.

Maitrēya "is the only divinity in the Northern Buddhist pantheon represented seated in the European fashion."

Four-armed Maitrēya (?) seated cross-legged on a lotus throne. The two front arms meet on the breast and hold what looks like a flask of nectar, the characteristic symbol of the Bōdhisattva. The remaining two arms are held



aloft, the left hand holds the stem of a flower, possibly a lotus. The Bōdhisattva is encircled by a floral halo. The edge of the plaque bears incised, in Tibetan characters,



first, *Om maṇi padmē huṃ*, the famous prayer of the Lamaistic Buddhists, then the whole formula *Yē dharmā hēṭuprabhavāḥ*, etc., and lastly the pious ejaculation *Om āh huṃ*.

*Vajrapāṇi or the Thunderbolt-Bearer*

In early Buddhist sculpture he is represented as an attendant of the Buddha. "It is also related that when Nāgas (serpent gods) appeared before the Buddha to listen to his teachings, Vajrapāṇi was charged by the



Tathāgata to guard them from the attacks of their mortal enemies, the *garuḍas* .....” Vajrapāṇi, being the protector of the Nāgas who were believed to have the control of rain-clouds, is looked upon as the Rain God.

“He is represented seated with the legs locked, balancing the *vajra* on his hands lying in ‘meditation’ *mudrā* on his lap, but he may also be making ‘witness’ (*bhūmi-sparśa*) *mudrā*, the *vajra* being balanced in the palm of his

left hand on his lap." It is in the latter form that he is represented on page 90. Vajrapāṇi is also regarded "as guardian of the Elixir of Life in a triad with Amitāyus, who holds the ambrosia vase, and Padmapāṇi, who carries a *kalāṣa* (ewer of *amrita*)."

Vajrapāṇi has several terrific forms of which the *Nilāmbara-Vajrapāṇi* illustrated here, is one. The *Bōdhisattva* has one head and a third eye. He steps forward to the right, his hand raised aloft brandishing his special weapon, the *vajra* or thunderbolt. His left hand is held at his breast in the mystic attitude.



Another terrific manifestation of Vajrapāṇi is the *Mahā-chakra Vajrapāṇi* (page 92) who like the *Nilāmbara-Vajrapāṇi* illustrated above is one of the tutelary deities of the Tibetans. "He has three heads with the third eye, six arms and two legs." In the present example he

has a rotund belly and protruding teeth. His upper left arm is missing and his upper right brandishes



a thunderbolt. "He steps to the right on Brahmā and his left foot treads on Śiva." The bodies of these two unfortunate deities are seen writhing under his feet.



*Vajradhara.*

“Vajradhara is the supreme primordial Buddha without beginning or end, lord of all mysteries, master of all secrets. It is to him the subdued and conquered evil spirits swear allegiance and vow that they will no longer prevent or hinder the propagation of the Buddhist faith. He is thought to be too great a god and too much lost in divine



quietude to favour man's undertakings and works with his assistance, and that he acts through the god Vajrasattva, and would be to him in the relation of a Dhyāni-Buddha to his human Buddha.

“He is always represented with his legs locked and the soles of his feet apparent and wears the Bōdhisattva crown as well as the dress and ornaments of an Indian

prince. He has the *ūrṇā* and *ushṇīṣa*. His arms are crossed on his breast" holding a couple of *vajras* or thunderbolts.

This plaque represents a Bōdhisattva who may possibly



Bf. 106.

be Maitrēya, as the object he holds in his hands seems to be a bowl which is the special symbol of Maitrēya-Bōdhisattva. The inscription in the halo is illegible.

#### *Hēvajra.*

Hēvajra is one of the tutelary gods of Tibet. He is usually represented with eight heads, sixteen arms and four legs. The present example (page 95) possesses only two legs and twelve arms, and only the front four heads are visible. The god holds his Sakti or consort in his embrace, his two original arms encircling her. The goddess's left arm is entwined round the neck of the god while her right arm is stretched to its full length holding a *vajra* or a *grigug* (chopper). The pair is in the offensive Yab-yum

attitude, Yab in Tibetan signifying "father" and Yum  
"mother."



The god stands stepping to the left and treading upon  
a couple of corpses.



This plaque exhibits six figures each enclosed in an aura of its own. The lower row contains three figures each with four arms, the central one of which seems to be the Maitrēya Bōdhisattva and those on the side to be his Śaktis or consorts. Above them are three



more figures. The one to the left is the Bōdhisattva Mañjuśrī brandishing his sword with his right hand over his head. The standing figure on the right side is undoubtedly one of the terrific forms of Vajrapāṇi.

perhaps the Nīlāmbara-Vajrapāṇi illustrated above. The identification of the small figure on the top is doubtful.

## TĀRĀ.

"The goddess Tārā was enrolled among the Northern Buddhist gods in the sixth century; by the seventh, according to Hiuen-thsang, there were many statues of her in Northern India, and between the eighth and twelfth



centuries her popularity equalled that of any god in the Mahāyāna pantheon. Many temples and colleges were dedicated to her and there was hardly a household altar without a statue of Tārā." Tārā means "deliveress."

"There are infinite legends in regard to the origin of Tārā, one of them being that she was born from a blue ray that shone from the eye of Amitābha. The generally accepted legend, however, is that a tear fell from the eye of the god Misericordia, Avalōkitēśvara, and, falling in the valley beneath, formed a lake. From the waters of the lake arose a lotus flower, which opening its petals disclosed the pure goddess Tārā.....

"The Lāmās believed that Tārā was incarnate in all good women.....

"The white Tārā [illustrated on page 97] symbolizes perfect purity and is believed to represent Transcendent Wisdom, which secures everlasting bliss to its possessor."

Her right hand is in the attitude of granting boons to the votaries and her left is placed between the breasts in the *vitarkamudrā* or the attitude of argument.

The following illustration represents Tārā seated in an easy attitude. It is painted in greenish gold with its lips marked out in red, its eyes in white, and eyebrows, eyelashes and pupils of eyes in black. The green Tārā is considered by the Tibetans to be the original Tārā.

"She is represented seated on a lotus throne, the right leg pendant, with the foot supported by a small lotus, the stem of which is attached to the lotus throne. She is slender and graceful in her pose which is somewhat more animated than that of the white Tārā. She is dressed like a Bōdhisattva.....



'Her hair is abundant and wavy. Her right hand is



in 'charity' *mudrā* and her left, which is in 'argument' *mudrā*, holds the blue lotus presented in profile.

"The *utpala* [blue lotus] is represented either with all the petals closed or the central petals closed, while the outside rows are turned back."



The above is another figurine of Tārā. The blue lotus is here represented full-blown

The illustration on page 101 represents a miniature votive *stūpa* decorated with eight small *stūpas* in relief. Each of the decorative *stūpas* is different in shape from the rest. The formula *Yē dharmā*, written in late Nāgarī characters of about the 11th or 12th century A.D., runs all round the base of the little *stūpas*. Unburnt buff-coloured clay with lime wash.







This is another votive *stūpa* of baked clay. The creed is stamped on the under-surface of its base.

This votive stupa seems to furnish a hint regarding the origin of Pārthivēśvara (the earthen *linga*) which Śaivaites manufacture daily for worship.

On pages 103 and 104 is a representative set of clay casts of Tibetan seals mainly of the *stūpa* type. The *stūpas* are in relief, and number in different specimens from one to eleven. They are of the ordinary *chorten* type. The plinth in most cases comprises a number of terraces which diminish in size as they rise higher, and communicate with one another by a flight of steps which is generally distinctly visible. Above the uppermost terrace rises the circular drum which is, in its turn, surmounted by a large number of structural umbrellas, the topmost of which has in each case a set of streamers flying on either side of it.

With a single exception (No. 5 the object of which is uncertain), all of them bear in relief the sacred Buddhist creed, *yê dharmā*, etc., some in archaic Tibetan



3



2



1



6



7



10



8



9



characters, others in the so-called late Gupta and a few in Dēvanāgarī characters of the 12th century A.D.

Among the Tibetan antiquities preserved in the Museum most interesting are two painted mythological screens. The first represents Prajnāpāramitā seated in the centre with five minor deities above and below. The scene is laid in the Himālayas(?) on whose snow-clad peaks the setting sun has planted his golden feet and lit up the wandering fleecy clouds with a rosy glow. The crowned and bejewelled goddess of Transcendental Wisdom, Prajnāpāramitā, is seated cross-legged on a lotus throne—shaped in the form of a kylix—whose petals are red, green and blue fringed with gold. In her right hand she brandishes the straight broad blade with which she cleaves asunder the darkness of ignorance, and her left hand holds the stalk of the lotus on which is placed the treatise of transcendent wisdom (*prajñāpāramitā*), the sacred book which Gautama Buddha is believed to have given “the Nāgas to guard until mankind should become sufficiently enlightened to understand its transcendent wisdom.” The goddess is in fact an incarnation of the Divine Word.

Her body is yellow and her hair is arranged in a chignon held together by jewelled circlets.

At the base of her lotus throne are a conch, a mirror, and a *vinā* (lute), the last an attribute of Sarasvatī, the Hindu goddess of learning.

Below the right corner of the goddess's throne is seated Jambhala, the well-fed and corpulent god of riches. He is attired in a *dhōṭi* of red brocade with a green scarf of the

same stuff flung carelessly over his shoulders. His right leg is pendant, and his right hand holds an object which may be a lemon or lotus bud, while his left hand holds a mongoose vomiting jewels from his mouth.

Opposite Jambhala, is seated on a similar throne and dressed in a similar fashion his consort Vasundharā, the goddess of abundance. Her right hand is in the attitude of granting boons (*varamudrā*) and with her left she holds a stalk of grain. Below her throne is a tray full of fruit some of which have fallen out. By the side of the tray are objects which look like bags of grain.

The upper portion of the painting contains three distinct figures. The personage seated in the centre is undoubtedly Padmasambhava, the Indian saint and scholar, who, at the invitation of the Tibetan King Thi-Sron Detson, went to Tibet and taught the Tantra Yōgāchārya system. He lived in the middle of the eighth century A.D., and after his death was not only canonised, which perhaps would not have been extraordinary, but was also deified.

He is seated on thickly padded cushions with his legs crossed and his hands in the *dharmachakramudrā* (the attitude of preaching) holding the stalks of two lotuses on which are poised two golden *vajras* or thunderbolts. His head is covered by a red conical skull cap with long lappets which fall well below his shoulders. His throne is supported on a large gray cloud. Another cloud is seen behind his head and shoulders.

To the left of Padmasambhava is the figure of Green Tārā seated on a lotus throne, her right foot pendant and placed on a lotus foot-rest. Her right hand is in the

attitude of giving charity and her left is placed near her left breast in the attitude of argument (*vitarka*), holding the stalk of a lotus which according to the texts ought to be a blue one, but is pink in the painting.

In the opposite corner seated cross-legged on a similar throne is the goddess Chundā coloured red and holding a vase in her hands which are placed in her lap. This goddess sits straight and stiff facing the spectator squarely unlike the other three, who are slender and graceful and have slightly inclined their bodies sideways.

All the goddesses have three eyes and Prajnāpāramitā and Chundā have *kuchabandhas*, bands of cloth which hold their breasts in position, a piece of drapery which is very common among the women of certain parts of India. Padmasambhava has a thin moustache and a tuft of hair on his chin. Jambhala's thin beard reaches from ear to ear and his self-complacent expression is peculiarly becoming to the Buddhist Pluto.

High up in the blue skies, presiding over the whole scene, the sun and the moon make their appearance, surrounded by a number of long, undulating, and lazily floating clouds.

The painting is mounted on several pieces of black Chinese silk, the largest of which bears, embroidered in gold, the figure of a dragon. The reptile appears to be so full of vitality that one almost expects to see it wriggle past and disappear.

The second painting is likewise, mounted on black Chinese silk. It represents Vajrapāṇi-āchārya, a very



terrific manifestation of the Bōdhisattva Vajrapāṇi, standing on a full-blown lotus. He is painted black, with three round bulging eyes, short, bushy eyebrows, beard and moustache, the mouth agape with protruding tusks, a very corpulent body and thick stunted legs. He wears a seven-leaved coronet and has serpents for earrings, anklets and bracelets. A tiger-skin serves as his loin cloth. He strides to the right with his right arm extended holding a golden *vajra* or thunderbolt. His flaming hair stands on end and he is surrounded by an aura of seething flames whose lurid glow seems to have tinged even the distant clouds. Between the clouds are seen the sun and the moon, each encircled by a golden nimbus. The lotus pedestal of the Bōdhisattva seems to float on a sheet of water in which grow a number of small lotus-buds scintillating with golden rays.

In the lower part of the picture are seen, in strong contrast to the rabid furore of the principal personage, the placid figures of two Dhyāni-Buddhas. (A *Dhyāni-Buddha* is the "*dharma-kāya*," or the inner enlightened body of a Buddha). In the right corner is Amitābha, the Buddha of boundless Light, coloured red and seated on a lotus throne with his legs crossed. "His hands lie in his lap in *dhyāna*-(meditation) *mudrā* and hold the *pātra*, (begging bowl)." He has the *ushnisha* or the auspicious protuberance on his head. He is attired in a vest, *dhoti* and wrapper of red brocade. His halo is circular and dark yellow in colour.

Opposite to him, seated on a similar throne and dressed in a similar way, is the *Dhyāni-Buddha* Amōghasiddha,

the Buddha of Infallible Magic. "He is believed to be unfailingly successful." He is seated in "adamantine" pose (legs closely locked with soles of the feet apparent). The left hand lies in his lap, with palm upwards and may balance the thunderbolt or hold the sword. The right hand is placed in the *bhūmisparśamudrā*, the attitude of touching the earth, symbolical of the moment when Gautama Buddha called the Earth-goddess to witness to his right of occupying the throne of enlightenment. The Earth-goddess having furnished her testimony, the armies of Māra, the Buddhist Satan, fled away discomfited.

Amōghasiddha is painted green with a dark red halo. Between the two *Dhyāni*-Buddhas is the golden Wheel of Law poised upon a golden stand. The intervening spaces are filled by a conch, a tray of fruits, etc.

## Miscellaneous Objects.

A number of carved tiles have, during the last quarter of a century, been found on the hill slopes of Harwan, a village situated two miles beyond the Shalīmār Garden. According to the *Rājatarāṅgiṇī*<sup>1</sup>, Harwan was the residence of Nāgārjuna, the great Buddhist Patriarch who is said to have been a contemporary of Kanishka (c. 125 A.D.). The name of the village is phonetically derived from the ancient Sanskrit *Shaḍarhadvana*, "the grove of six saints."

Judging from the style of their decoration and the presence of Kharoshtī numerals the tiles are assignable to the 4th century A.D.

The illustration on page 111 represents a carved brick of light-red colour. It seems to have belonged to an arched niche or may possibly have formed a part of a disc. The lower and narrower part is divided into three panels containing conventional flowers, probably inverted honeysuckle. The outer border contains a row of geese holding lotus stalks in their bills.

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<sup>1</sup> The Archaeological remains at Harwan have been partly excavated and have revealed, among other things, large stretches of pavement, composed of similar bricks.



Between the two bands is a broad belt of fish-bone pattern.

The Kharōshthī numerals on the lower edge represent



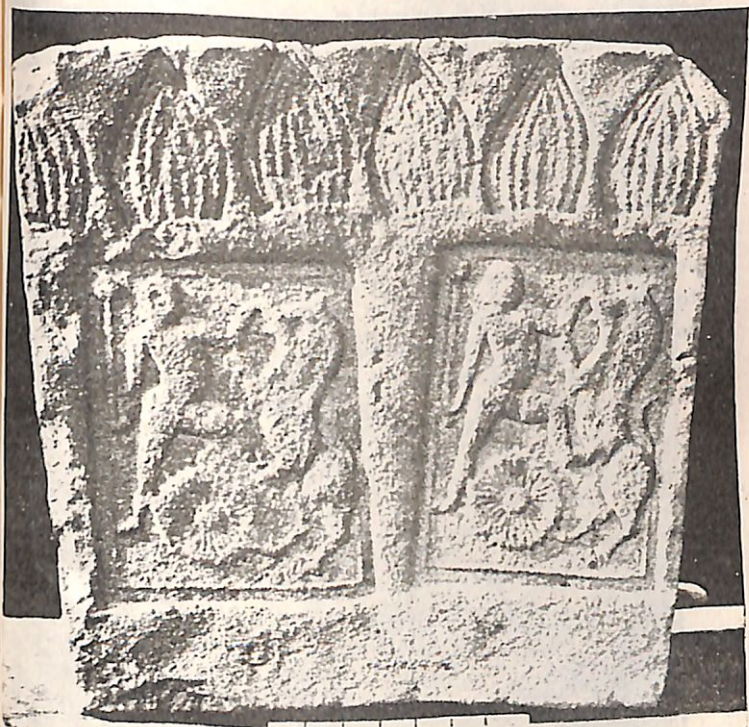
the figure 17 ( $10+4+1+1+1$ ) written from right to left. The figure 10 is placed upside down.

The next is a smaller brick of the same shape. The outer border bears incised upon it a band of geometrical

patterns. In the middle is a small square panel containing a lion sejant, behind whom stands a man with his arm outstretched and his right foot placed upon the beast's shoulder.



The beautifully carved brick on page 113 was, like the two illustrated above, brought to light at Harwan by the erosion of the bank of a mountain torrent. It contains two panels surmounted by a row of lotus petals. Each panel contains a beaked lion and a man armed with a club, who appear to be fighting for the possession of the wheel seen below. The wheel may be the wheel of the Buddhist law





(*dharmachakra*) and it is possible that the scene may symbolize the struggle and ultimate triumph of Buddhism (represented by the man) over other religions.

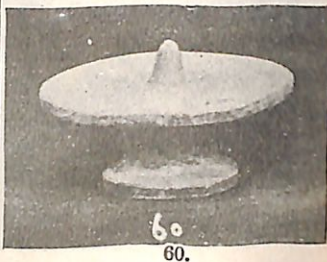
The two-sided tile illustrated on page 115 probably formed the coping of the plinth of some structure. The vertical surface is divided into three upright panels each of which contains the figure of a shrivelled ascetic with shaggy beard and thick flowing locks. The ascetic sits with his back doubled, his legs tucked up, and his chin resting upon his hands which are placed on his knees. The figures are realistic and give a faithful picture of the physical effect of starvation or hunger-strike, which last was an expedient sometimes resorted to by the priests of ancient Kashmir when they wanted to extort a favour from their king.

The upper flat surface has a border of geese which flap their wings and hold lotus stalks in their bills.



CARVED TILE FROM HARWAN.

## SPECIMENS OF POTTERY FROM AVANTIPUR.

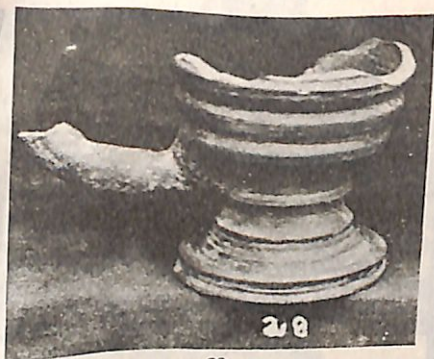


(48) Bell. (49) Siva-linga. (20) Jug. (56) Phial, probably for perfume or antimony. (60) Lower member of a toy grinding-mill.



MISCELLANEOUS OBJECTS.

SPECIMENS OF POTTERY FROM AVANTIPUR—*contd.*



28.



63.



72.



45.



43.

(28) Incense-burner. (72) Ear-drop(?). (45) Inkpot. (63) Incense-burner.  
(43) Inkpot.

PRATAP SINGH MUSEUM.

SPECIMENS OF POTTERY FROM AVANTIPUR—*concl.*



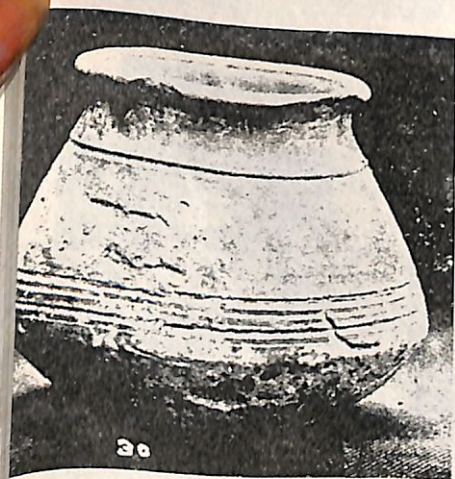
208.



26.



67.



30.



32.

(208) Children's rattle. (30) Small *hāṇḍī*. (26) Toy hearth. (67) Lamp.  
(32) Potter's dabber.

TERRACOTTAS FROM THE USHKUR STUPA.



Ornamental leaves, pendants of Bodhisattvas' necklaces, etc.



TERRACOTTAS FROM THE USHKUR STUPA.



Ornamental leaves, pendants of Bodhisattvas' necklaces, etc.

TERRACOTTAS FROM TAKLAMAKAN.



## SPECIMENS OF GLAZED TILES FROM SRINAGAR.



The right-hand fragment in the lower row contains an extraordinarily animated figure of a mythical animal. It has a bushy tail, stripes on the skin and claws like those of a tiger.

The colours used on these painted tiles are green, yellow, blue, violet and red. The tiles come from the tomb of Madin Sāhib and belong to the 15th century A. D.



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NUMISMATIC SECTION.

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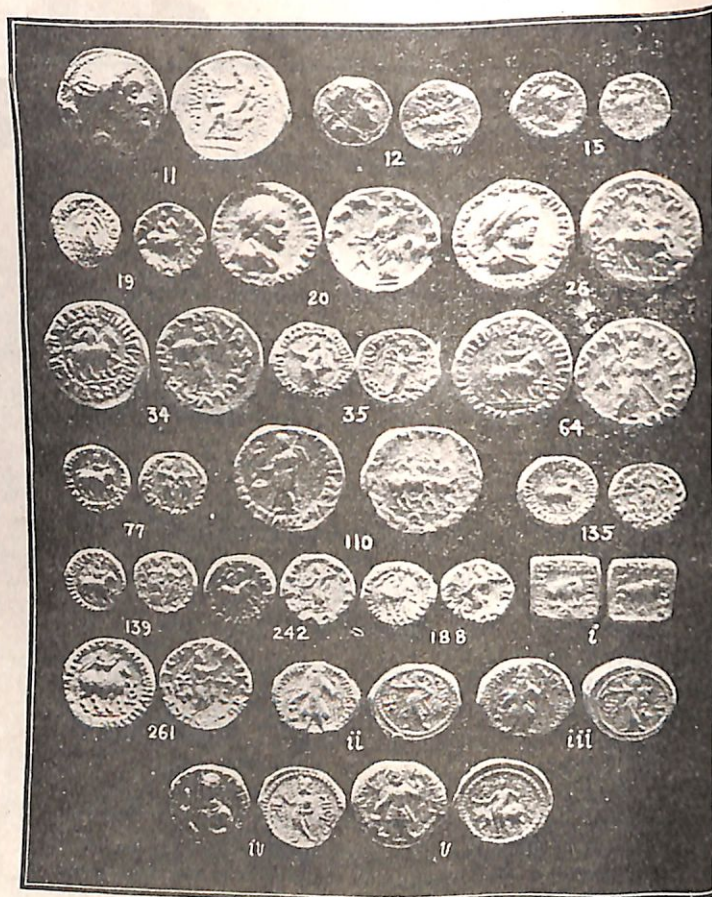
Indo-Bactrian Coins.<sup>1</sup>

Metal No.	Obverse.	Reverse.
 11	<p>EUTHYDEMOS I. King of Bactria, (Circa 220 B. C.)</p> <p>Head of king, diademed, with- in dotted circle. Portrait of the king in the prime of his life.</p>	<p>Herakles with club, looking to left, seated on a rock over which a lion's skin has been thrown. His club rests on his right knee. To right, BASILEOS.<sup>2</sup> To left, EUTHUEMOU.</p> <p>Letters K K M in right lower field.</p>
	<p>EUKRATIDES THE GREAT. King of Bactria and North-western India. (Circa 175 B. C.)</p> <p>12 Bust of king, looking to right, diademed, within dotted circle.</p>	<p>Dioskouroi on horseback holding branches of palm and levelled lances. Above BASILEOS. Below EUKRATIDOU Monogram </p>




<sup>1</sup> The readings of the Indo-Greek and Kushān coins are based almost entirely on Mr. Whitehead's Catalogue of the Indo-Greek Coins of the Lahore Museum.



<sup>2</sup> The legends on these Coins are in Greek, but as Greek types were not available, they have been transcribed in Roman Characters.






Indo-Bactrian, Indo-Scythian and Kushan Coins.

Metal No.	Obverse.	Reverse.
AR	APOLLODOTOS.	
	King of North-western India.	
(i)	<p>Elephant moving to right.</p> <p>To left BASILEŌS. Top APOLLODOTOU. To right SŌTEROS. In the bottom, monogram </p>	<p>Humped bull facing to right: Kharōshṭī legend: to right <i>maharajasa</i>; to left <i>tradarasa</i>; top <i>Apaladatasa</i>. In the bottom, mono- gram</p>
15	MENANDER.	
	King of North-western India.	
	<p>Bust of king wearing crested helmet. Greek legend: Above BASILEŌS SŌTEROS. Below MENANDROU.</p>	<p>Standing figure of Pallas facing to left; left arm extended holding aegis; legend in Kharōshṭī; above, <i>maharajasa trāda- rasa</i>; below, <i>Menadrasa</i>. In right field, mono- gram </p>
19	ANTIMACHOS NIKEPHOROS.	
	King of North-western India.	
	<p>Winged Nike, standing, facing to left with spray of palm in her extended right hand. Legend beginning near the head of the Goddess runs continuously along the edge: BASILEŌS NIKEPHORO ANTIMAKHOU. In left foreground mono- gram </p>	<p>King on horse, prancing to right. Legend in Kha- rōshṭī characters beginning at the back of king's head: <i>Maharajasa jayadharasa</i> <i>Antimakhasa</i>.</p>





Metal No.	Obverse.	Reverse.
<b>HIPPOSTRATOS.</b>		
20	<p>Diademed bust of king facing to right. Legend partly clipped off; [BASILEŌS] SŌTEROS [IPPO] STRATOU.</p>	<p>City-goddess standing to left, holding cornucopia. Legend in Kharōshī fragmentary; <i>maharajasa tratarasa</i> [<i>Hipustratasa</i>]. In left. field. monogram. </p>
26	<p>Diademed bust of king facing right. Legend in Greek, BASILEŌS MEGALOU SŌTEROS IPPOSTRATOU. (This is a well preserved coin.)</p>	<p>To right, Kharōshī a. King in full panoply on horse prancing to right. Kh. legend; <i>Maharajasa tratarasa mahatasa jaya</i> [<i>mlasa</i>]. <i>Hipustratasa</i>. Monogram under the fore legs of the horse:  To left, Kharōshī <i>mam</i>. Below hind legs of horse Kharōshī <i>pa</i>.</p>




## Indo-Scythian Coins.

## AZES.




<p>King on horseback facing to right and holding couched lance. Greek legend: BASILEŌS BASILEON MEGALOU AZOU</p>	<p>Pallas standing to left, her right arm thrust back holding thunderbolt, and her left arm stretched forward holding aegis. Kh. legend: <i>maharajasa rajarajasa mahatasa Ayasa</i>. To left, monogram. </p>
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

Metal No.	Obverse.	Reverse.
<b>AR</b>		
AZES.		
35	Zeus standing to left with sceptre in left hand and right arm outstretched. Greek legend, BASILEŌS BASILEŌN MEGALOU AZOU.	Winged Nike, standing to right holding spray of palm and wreath. Kh. legend <i>maharajasa rajarajasa mahatasa Ayasa</i> partly clipped. To right, monogram 
AZILISES.		
64	King on horseback holding <i>ankus</i> (goad) in right hand. Slung behind him are a bow and quiver. Greek legend, BASILEŌS BASILEŌN MEGALOU AZILISOU. To right monogram 	Zeus standing, right arm outstretched, and long sceptre in left hand. Kh. legend, <i>maharajasa rajatirajasa maha [tasa Ayilisa]</i> In right field, Kh. <i>a</i> . In left field, Kh. <i>ya</i> .
77	Mounted king similar to above. In right field monogram 	Kh. legend as above. Dioskouroi standing armed with spears.
110	Zeus holding Nike, the goddess of victory, in his outstretched right hand. His left hand holds a long sceptre. Legend same as in No. 64. Monogram in left field 	Mounted Dioskouroi prancing to right. Kh. legend, same as above.
135	Similar to No. 64.	Legend, same as above. Goddess Lakshmi standing on lotus. Two elephants standing on smaller lotuses branching off from the main lotus below the feet of the Goddess, pour water over her head. Kh. Letters <i>a</i> and <i>ya</i> to right and left respectively.

Metal No.	Obverse.	Reverse.
<b>R</b>	AZILISES.	
139	Similar to No. 64.	<p>Legend mostly clipped off.            Standing figures of a god            and a goddess facing front.            The former has his right            arm outstretched and left            holding long sceptre. The            goddess is crowned, her            right hand holds a            wreath.            In right field monogram             In left, Kh. Sa.</p>
188	<p>Mounted king as in the fore-            going specimen.            Greek legend, BASILEŌS            BASILEŌN MEGALOU            ONONOU.</p>	<p>Zeus radiate, standing, long            sceptre in left hand; right            hand outstretched hold-            ing forked thunderbolt.            Kh. legend, Spalahora [put-            rasa dhramiasa] Spalahora-            masa.            In left field monogram </p>
242	<p>Mounted king with couched            lance            Greek legend, BASILEŌS            MEGALOU SPALIRISOU</p>	<p>Zeus radiate, standing with            left hand holding long            sceptre and right out-            stretched holding forked            thunderbolt.            Kh. legend, maharajasa            mahatakasa Ayasa.            In left field mono-             gram.</p>

## Indo-Parthian Coins.

Metal No.	Obverse.	Reverse.
ABDAGASES.		
Billon		
261	<p>King standing on horseback, with his right arm outstretched, facing right. Greek legend, BASILEUON-TOS BASILEONU ABDA-GASOU. In right field, monogram </p>	<p>Zeus standing, facing right; right arm outstretched. Kh. legend, <i>Gudupharabhra-taputrasa maharajasa Abdagasa</i>. To right, tre and sa. To left, monogram </p>
Kushan Coins.		
KANISHKA. (A.D. 125.)		
ii	<p>Bearded king, standing to left; wearing peaked helmet, trousers and heavy padded boots; sacrifices at a small altar holding long spear in left hand. Greek legend, SHAONANO SHAO KANESHKI KOS-HANO.</p>	<p>Crescented male figure of moon-god, radiate, filleted sceptre in his left hand. His right hand extended emitting what look like flames. To right MAO.  To left monogram</p>
iii	Similar to No. ii.	<p>Four-armed, nimbate Siva standing to left; in his four hands he holds drum, gourd, goat and trident, respectively. To left monogram as above. To right, OESHO.</p>

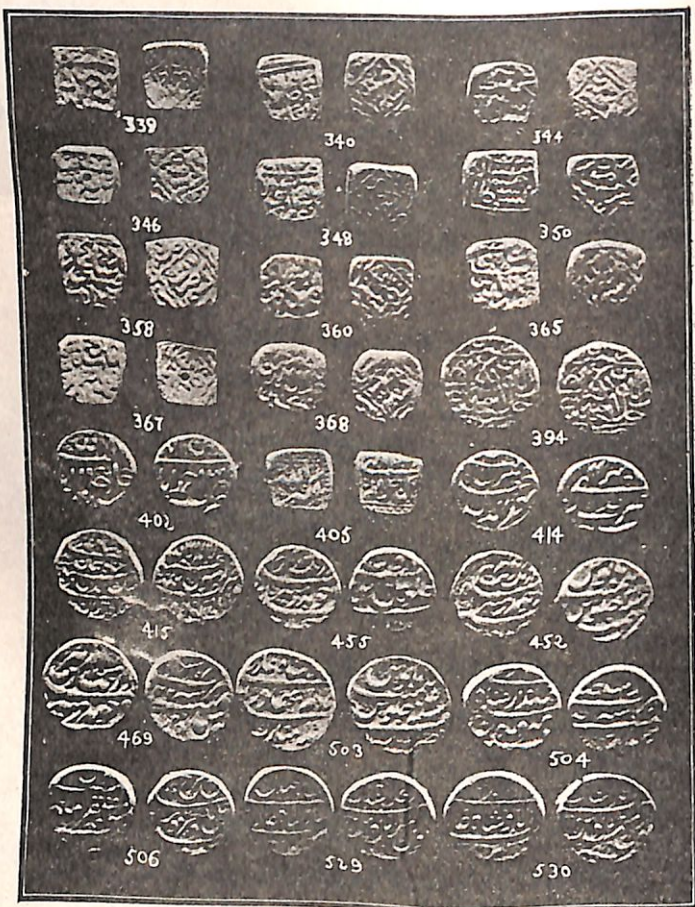


Metal No.	Obverse.	Reverse.
<b>HUVISHKA.</b>		
A 10	<p>Half length figure of king to left, diademed; holds <i>ankus</i> in left hand and sceptre in right.</p> <p>Greek legend: SHAONANO-SHAO OESHKI KOSH-ANO.</p>	<p>Sun-god with halo of rays standing to left.</p> <p>Monogram. </p> <p>To right MIORO</p>
<b>VASUDĒVA.</b>		
1	<p>King nimbate, standing to left with pointed helmet and suit of chain armour; makes an offering with right hand over a small altar, long trident in left hand. Trident with fillet in left field.</p> <p>Greek legend: SHAONANO-SHAO BAZODEO KOSHANO.</p>	<p>Two-armed Śiva standing to front, with noose in right hand and long trident in left; behind him bull standing to left; in left upper field, monogram </p> <p>To right OESHO.</p>
<b>Brāhman Kings of Kabul.</b>		
<b>SPALAPATIDĒVA (875 A.D.)</b>		
<b>AR</b>		
264	<p>Bull sitting facing left. Legend in Dēvanāgarī characters, <i>Sripalapatidēva</i>.</p>	<p>King on horseback with long spear in right hand facing right.</p>
<b>SAMANTADĒVA.</b>		
284	<p>Bull seated facing left. The name <i>Srisamantadēva</i> in Dēvanāgarī characters.</p>	<p>King on horseback, as in No. 264.</p>



## Hindu Kings of Kashmir.

Metal No.	Obverse.	Reverse.
<b>DURLABHAVARDHANA.</b>		
<b>AR</b> vi	Very crude figure supposed to represent the king standing. In right field <i>Srī-Durla(bha)</i> To left <i>dēva</i> .	Figure supposed to represent seated goddess. To the right <i>ja[yati.]</i>
<b>VINAYĀDITYA (8th Century A.D.)</b>		
vii	Crude figure supposed to represent the king standing. In right field <i>Srī-Vinaya</i> . In left field <i>ditya (dēva)</i> .	Crude figure supposed to represent seated goddess. To right <i>jaya(ti)</i> .
<b>VIGRAHA OR VIŚRAMSADĒVA ?</b>		
viii	Figure similar to that of the foregoing specimens. In right field <i>Srī-Vigraha</i> . To left <i>tunga</i> . [Stein reads it as <i>Srī Viśram-sadēva</i> .]	Similar to No. vii.



Coins of Independent Sultans of Kashmir and Mughal  
Emperors of India.



Independent Sultans of Kashmir.

Metal No.	Obverse.	Reverse.
AR 339	<p>SHAMS SHĀH (A.D. 1334—1337.)</p> <p>الاعظم شمس السلطان</p> <p>Complete legend : (السلطان الاعظم شمس شاه)</p>	<p>In the central lozenge : ضرب کشمیر</p> <p>Writing in segments in- distinct.</p>
340	<p>ZAINU-L-ĀBIDĪN (A.D. 1421—1472.)</p> <p>السلطان الاعظم زین العابدین</p> <p>No date.</p>	<p>In lozenge : ضرب کشمیر</p> <p>Writing in segments indis- tinct : فی شہور سنہ اثنی و اربعین ثمانماتہ ؟ (A. H. 842.)</p>

Metal No.	Obverse.	Reverse.
AR  344	MUHAMMAD SHĀH. <sup>1</sup>	
	[ الا عظم ] محمد شاه السلطان  No date.	In lozenge :  ضرب کشمیر  In segments :  فی شہور - سنہ
346	NĀZUK (or NĀDIR) SHĀH. <sup>2</sup>	
	الاعظم نادر شاه السلطان	In lozenge :  غرب کشمیر  Writing in segments illegible.

<sup>1</sup> Muhammad Shāh occupied the throne on five and Fateh Shāh on three occasions for short periods between the years A.D. 1481 and 1537.

<sup>2</sup> Nāzūk reigned twice between A.D. 1527 and 1541.

Metal No.	Obverse.	Reverse.
<p><b>AR</b></p> <p>348</p>	<p>HUMĀYŪN,<sup>1</sup> MUGHAL EMPEROR OF DELHI, (A.D. 1530—1556.)</p>	
	<p>السلطان الاعظم محمد همايون غازي</p>	<p>In lozenge : ضرب کشمير In segments : في شهر - سنه</p>
<p>350</p>	<p>IBRĀHĪM SHĀH (A.D. 1552—1555.)</p> <p>Within square border :</p> <p>[الا] عظم شاه ابراهيم السلطان (Complete legend : (السلطان الاعظم ابراهيم شاه</p>	<p>In lozenge : ضرب کشمير Writing in segments indis- tinct.</p>

<sup>1</sup> Kashmir was governed in his name by Mirzā Haidar Dōghlāt the author of the famous history, Tārīkhī Rashīdī.



Metal No.	Obverse.	Reverse.
<b>AR</b> 358	<p>HUSAIN SHĀH (A.D. 1562-1569.)</p> <p>بادشاہ غازی حسین محمد الدین</p> <p>(Complete legend : بادشاہ غازی نصر الدین محمد حسین شاہ)</p>	<p>Within lozenge : ضرب کشمیر</p> <p>In segments : فی شہور .....</p>
360	<p>MUHAMMAD 'ALĪ (?)</p> <p>بادشاہ غازی محمد الدین [ ظہیر ]</p> <p>(Complete legend : بادشاہ غازی ظہیر الدین محمد علی )</p>	<p>In lozenge : ۹۷۰ ضرب کشمیر</p> <p>In segments : شہور ...</p>

Metal  
No.

Obverse.

Reverse.

AR

365

MUHAMMAD YŪSUF (A.D. 1579—1586.)

بادشاه غازي  
محمد يوسف  
نصير الدين

[In central area :

۹۸۷

ضرب کشمير

In segments :

نہصد -

MUHAMMAD Y'ĀQŪB (A.D. 1586 [?]).

[The last independent Sultān of Kashmir.]

367

باد شاه غازي  
محمد يعقوب  
- - - -

In area :

۹۹۲

ضرب کشمير

Writing in segments indis-  
tinct.

Mughal Coins.

368

AKBAR (A. D. 1556—1605.)


In area :

اعظم محمد  
جلال الدين  
اکبر

ضرب کشمير


In segments :


في شهر سنه ...


Metal No.	Obverse.	Reverse.
		
394 <sup>1</sup>	AKBAR (A. D. 1556—1605.)	
402	لا اله الا الله محمد رسول الله	جلال الدين محمد اکبر غازی ۹۸۵
405	اکبر الله جل جلاله  Flowerly field.	بهمن الهی ۳۹  ضرب احمد آباد ۴۲ [ OR ۴۳ ] الهی جل جلاله
414	Within double dotted circle and flowerly background :  نور الدین جهانگیر شاه اکبر شاه	Within dotted circle and flowerly background :  ماه مهر الهی ضرب قندهار سنه ۱۹

<sup>1</sup> By oversight two casts of the reverse and none of the obverse of this coin have been illustrated.

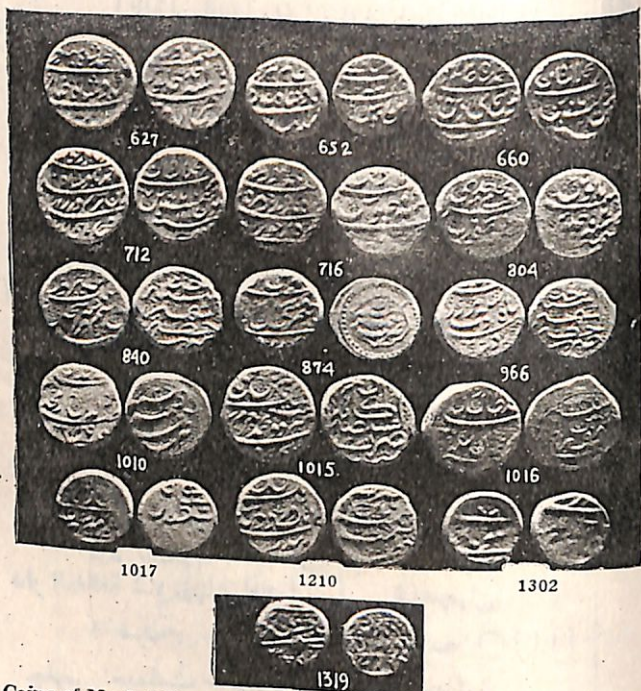


Metal No.	Obverse.	Reverse.
<p> 415</p>	<p>SHAH JAHAN (A. D. 1627—1658.)</p> <p>لا اله الا الله محمد رسول الله</p> <p>ضرب دار الخلافه آگره</p>	<p>بادشاه غازي شاه جهان سنه احد محمد شهاب الدين صاحب قران ثانی</p>
<p>435</p>	<p>AURANGZEB (A.D. 1658—1707.)</p> <p>اورنگ زیب ۱۰۸۳ [ع] لم گیر شاه زد چو بدر منیر در جهان [سکه]</p>	<p>مانوس میمنت جلوس ۱۵ سنه ضرب ملتان</p>
<p>The legend on the obverse forms one complete couplet:—</p>		
<p>452</p>	<p>Within dotted border :</p> <p>اورنگ زیب عالم گیر شاه زد چو بدر منیر سکه [در] جهان</p>	<p>مانوس میمنت سنه ۳۲ جلوس ضرب کشمیر</p>

Metal No.	Obverse.	Reverse.
	AURANGZEB (A.D. 1658—1707)— <i>contd.</i>	
469	<p>عالم گیر ۱۱۱۰ اورنگ زیب شاه زد چو بدر منیر</p>	<p>[ ۱۵ ] ر السلطنت ضرب میمنت سنه ۴۲ جلوس مانوس Flowerly background.</p>
503	<p>SHĀH 'ĀLAM (A.D. 1707—1712.) بادشاه غازی عالم بهادر شاه سکه مبارک ۱۱۲۲ Flowerly background :</p>	<p>میمنت مانوس ۴ سنه جلوس ضرب کشمیر</p>
504	<p>JAHĀNDĀR SHĀH (A.D. 1712.) غازی [ ۲۲ ] جهاندار شاه [ ابو ] الفتح [ چون ] مهر و ماه سکه [ در آفاق زد ]</p>	<p>دار السلطنت ضرب سنه احد میمنت [ جلو ] اس مانوس</p>
The legend on the obverse forms the following couplet :—		
<p>در آفاق زد سکه چون مهر و ماه ابو الفتح غازي جهاندار شاه</p>		


Metal No.	Obverse.	Reverse.
 506	<p>FARRUKHSIYAR (A.D. 1713—1719.)</p> <p>حق فرخ سیر شاه از فضل باد بکر و بر سکه [ زد ] [ بر ] سیم و [ زر ]</p>	<p>[ جلوس ما ] نوس میمنت مستقر الملک سنه احد ضرب اکبر آباد</p>
	<p>Couplet :</p> <p>سکه زد از فضل حق بر سیم و زر بادشاه بکر و بر فرخ سیر</p>	
529)	<p>SHĀH JAHĀN II (1719 A.D.)</p> <p>شاهجهان بادشاه غازی ۳۱ [ ۱۱ ] سکه مبارک</p>	<p>دار الخلافة شاه جهان آباد ضرب جلوس میمنت مانوس سنه احد</p>
		<p>Flowery background.</p>





Coins of Mughal Emperors and Afghan, Sikh and Dogra rulers.

Metal No.	Obverse.	Reverse.
AR 530	<p>MUHAMMAD SHĀH (A.D. 1719—1748.)</p> <p>محمد شاه بادشاه غازی سکه مبارک</p> <p>Flowery background.</p>	<p>فتة شاه جهان آباد [ دا ] ر الخلا ضرب جلوس میمنت مانوس سنه احد Within dotted border.</p>
627	<p>AHMAD SHĀH (A.D. 1748—1754.)</p> <p>Within dotted border :</p> <p>احمد شاه بهادر بادشاه غازی سکه مبارک</p>	<p>Within dotted border :</p> <p>میمنت مانوس سنه احد جلوس ضرب فرخ آباد</p>

Metal No.	Obverse.	Reverse.
	'ĀLAMGĪR II (A.D. 1754—1759.)	
652	[ ۹ ] ۱۱۶ عالم گیر بادشاه غازی سکه مبارک	[ دا ] ر السلطنت غرب سنه ۲ میمنت [ جلو ] س مانوس Flowerly background.
660	SHĀH ĀLAM II (A.D. 1759—1806.)	
	الله محمد شاه عالم بادشاه [ سا ] یه فضل حامی دین ۱۱۷۴ سکه [ زد بر ] هفت کشور	Within plain circle. [ فة جها ] آباد دار الخلا شاه ن جلوس میمنت مانوس سنه ۲ Floral background.
	The full couplet on obverse reads:—	
	سکه زد بر هفت کشور سایه فضل الله حامی دین محمد شاه عالم بادشاه	



Afghān Coins.


Metal No.	Obverse.	Reverse.
<b>AR</b> 712	<p>AHMAD SHĀH DURRĀNI.</p> <p>[ از قا ] در بیچون شد باحمد بادشاه ۱۱۷۰ حکم زن بر سیم و زر از سکه اوج (?) ماهی تا بماه</p>	<p>فته جها آباد [ دا ] ر الخلا شاه ن ضرب جلوس میمنت مانوس سنه ۱۱</p>
716	<p>Couplet :</p> <p>حکم شد از قادر بیچون به احمد بادشاه سکه زن بر سیم و زر از اوج (?) ماهی تا بماه TAIMŪR SHĀH DURRĀNI.</p> <p>سکه تیمور شاه نقش و ماه تا زند بر چهره شید طلا و نقره از خور م چرخ آرد</p>	<p>مانوس میمنت سنه ۹ جلوس ضرب کشمیر</p> <p>Flowered background.</p>

Metal No.	Obverse.	Reverse.
AR 716	TAIMŪR SHĀH DURRĀNĪ— <i>contd.</i>	
	The full couplet is as follows :—	
	چرخ مے آرد طلا و نقرہ از خورشید و ماہ تا زند بر چہرہ نقش سکہ تیمور شاہ	
804	ZAMĀN SHĀH DURRĀNĪ.	
	یافت بحکم خدای [ ہر دو جہان ] قرار ۱۲۰۸ دولت بنام شاہ زمان - سکہ رواج	مانوس میمنت سنہ ۲ جلوس کشمیر [ ضرب ]
	The full couplet is as follows :—	
	قرار یافت بحکم خدای ہر دو جہان رواج سکہ دولت بنام شاہ زمان	


Metal No.	Obverse.	Reverse.
<b>AR</b> 840	SHĀH SHUJĀ' DURRĀNI.	
	<p>الملك شاه بحرو بر [ فضل ] حق برسيم و زر شه شجاع سكه [ زد از ]</p>	<p>احد سنه كشمير خطه ضرب</p>
	<p>Flowered background. The full couplet is :—</p>	<p>Very flowery background.</p>
	<p>سكه زد [ از فصل ] حق برسيم و زر شه شجاع الملك شاه بحرو بر</p>	
	MAHMŪD SHĀH DURRĀNI.	
874	<p>بتوفيق اله شاه خسرو گيتي ستان محمود ۱۲۱۶ سكه زد بر زر</p>	<p>Dotted circular border enclosing multifoiled circle.</p> <p>احد سنه كشمير ضرب</p>
	<p>Very flowery background. The full couplet is :—</p>	
	<p>سكه زد بر زر بتوفيق اله خسرو گيتي ستان محمود شاه</p>	



Metal No.	Obverse.	Reverse.
<b>AR</b> 968	<p style="text-align: center;">AYŪB SHĀH.</p> <p>[ کردگار ]</p> <p>[ عظیم ]</p> <p>شاه ایوب سکه بر زر</p> <p>[ و سیم ]</p> <p>زد بتائید ۱۲۳۳</p>	<p>احد</p> <p>سنه</p> <p>کشمیر</p> <p>خطه</p> <p>ضرب</p> <p>Flowerly background.</p>
1010	<p>The full couplet is :—</p> <p>زد بتائید کردگار عظیم</p> <p>شاه ایوب سکه بر زر و سیم</p> <p style="text-align: center;">NŪRU-D-DĪN.</p> <p>سکه شد روشن ز</p> <p>شاه</p> <p>نور دین رائے از مخدوم</p> <p>قطب العارفين ۱۲۲۴</p> <p>Flowerly background.</p> <p>The full couplet is :—</p> <p>سکه شد روشن ز شاه نور دین</p> <p>رائے از مخدوم قطب العارفين (?)</p>	<p>سکه</p> <p>کشمیر</p> <p>خطه</p> <p>ضرب</p> <p>Within dotted border and flowerly background.</p>

Metal No.	Obverse.	Reverse.
 1015	AMĪR DOST MUHAMMAD BĀRAKZAI.	
	ناصرش حق باد جنگ امير دوست محمد بعزم سكه	... كابل السلطنة ضرب ۱۲۵۰
	Remainder indistinct.      Flowery background. The complete couplet should be—	
	امير دوست محمد بعزم جنگ و جهاد كمر به بست و بزد سكه ناصرش حق باد	
	SULTĀN MUHAMMAD BĀRAKZAI.	
1016	سلطان زمان مهر عنان سكه ۱۲۳۹	سنه ۱۲۳۹ جلوس پشاور
	Remainder indistinct.	Flowerly border and back-ground.
	AMĪR SHER 'ĀLI.	
1017	عين كردگار امير شير علي	كابل سلطنة ۱۲۸۱

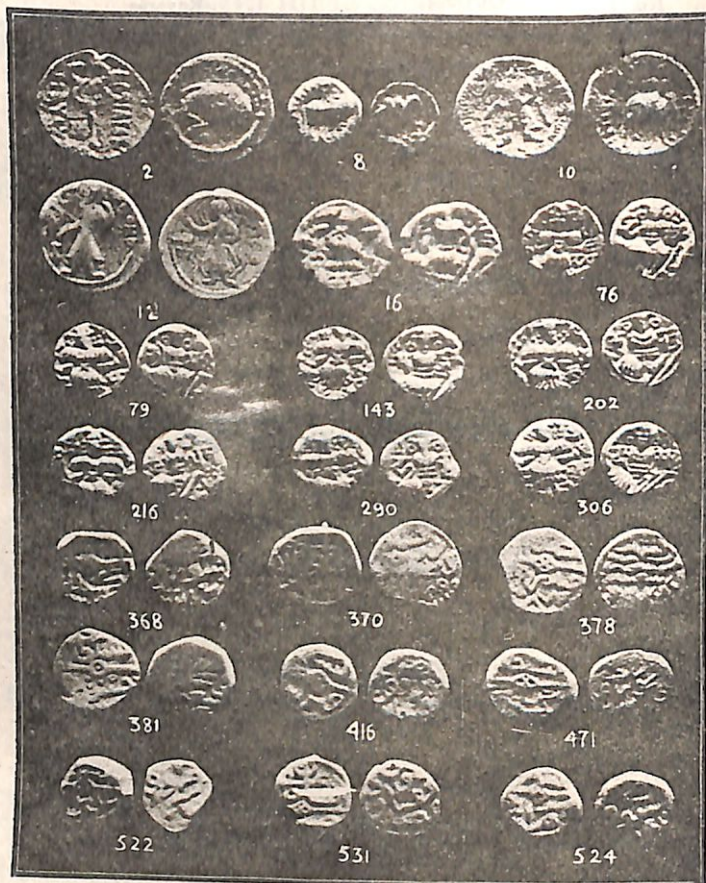
## Later Hindu Coins.

Metal No.	Obverse.	Reverse.
 1210	<p style="text-align: center;">SIKH COIN.</p> <p>[ د ؟ ] یگ و تیغ و فتح از نانک گورو گوہند سنگہ فت نصرت بیدرنک یا</p> <p>Flowered background.</p> <p>Couplet :</p> <p>دیگ (?) تیغ و فتح و نصرت بیدرنک یافت از نانک گورو گوہند سنگہ</p>	<p>ضرب سمت ۱۸۷۶ کشمیر خطہ</p> <p>Betel-leaf over Sambat.</p>
1302	<p style="text-align: center;">DOGRA COINS.</p> <p>Within dotted border :</p> <p>سرے شیو ناتھ سہاے (سری شیو ناتھ سہاے) Śiva's trident on the top.</p>	<p>Legend partly clipped</p> <p>سری نگری 1901 (Sambat). J. H. S. probably intended for J. K. S. (Jammu and Kashmir State). A betel-leaf with long stem placed vertically.</p>






Metal No.	Obverse.	Reverse.
AR	DOGRA COINS— <i>contd.</i>	
	<p>(?) १९५५</p> <p>[ ر ] گھناتہ جی سہاے</p> <p>Bar and Knot.</p> <p>ضرب      سرینگر</p> <p>J. H. S.</p>	<p>In Tānkri characters,  <i>Sri Raghunāth</i>  <i>Sam. 1946 (?)</i>  <i>Sahāy.</i></p>

<sup>1</sup> This coin was called a *khām* rupee.



Copper Coins.

**Copper Coins.<sup>1</sup>**  
**COINS OF THE INDO-SCYTHIANS.**

Metal No.	Obverse.	Reverse.
<b>Æ</b>	<b>MAUES</b> (second half of first century B.C.[?])	
2	In border of reels and pellets, elephant's head* looking up to right with trunk upraised. No legend.	Caduceus in the middle. To right <b>BASILEUS</b> To left <b>MAYOY</b> , Monogram 
<b>Kushan Coins.</b>		
<b>KUJULA KADPHISES.</b>		
8.	Illegible Greek legend. Bull to right. Above, monogram 	Double-humped Bactrian camel. Kh. <i>mäh</i> .
<b>VIMA KADPHISES.</b>		
10	King in full panoply wearing thick padded Tartar boots, facing left, right hand extended, making an offering over a small altar, a long trident in front. To right monogram and club (possibly a sceptre or ceremonial weapon). Monogram  The legend <b>BASILEŪS-BASI-LEŌN SOTER MEGAS OOEMO KADPHISES.</b> partly faded and clipped.	Si., standing to front with long trident in right hand and leaning with left arm on bull. Kh. legend considerably faded. <i>Maharajasa rajadirajasa sarvaloga ivarasa mahisvarasa Vima Kathphitasa tradara.</i> "(Coin of) the great king, the king of kings, lord of the world, the Mahisvara, Vima Kathphisa, the defender."

<sup>1</sup> The copper coins have been illustrated separately as they are exhibited and numbered separately in the Museum cabinets.

<sup>2</sup> The cast of the obverse side of this coin is unfortunately placed upside down in the illustration.



Metal No.	Obverse.	Reverse.
Æ	KANISHKA (Circa 125 A.D.)	
12	<p>Greek Legend : SHAONANO SHAO KANESHKI KOS- HANO.</p> <p>King standing to left wearing peaked helmet, long coat and heavy padded boots ; sacrifices at small altar ; long spear in left hand. Dotted border.</p>	<p>MAO</p> <p>Crescented male figure of the moon-god, radiate, standing to left, right arm extended. To left, monogram as above.</p>
16	<p>King standing in regal dress, left arm on his hip and the right extended probably over an altar.</p>	<p>TÖRAMĀNA.<sup>1</sup></p> <p>Goddess seated, elaborately dressed. To right in Gupta characters <i>jaya(ti)</i></p>

<sup>1</sup> Töramāna was the White Hun ruler, who invaded, devastated and ruled over Northern India about 500 A.D.

### Old Hindu Rulers of Kashmir.


#### DIDDĀKSHĒMAGUPTA (A.D. 950—958.)

Diddā was the queen of Kshēmagupta. He was so greatly enamoured of her that he placed her name (at least the first syllable of it) before his own name on his coinage. A parallel nearer our times is the case of Jahāngir who coined money in the name of his wife Nūr Jahān. Diddā continued to rule even after her husband's

death, first as regent for her sons and grandsons, and finally as sole sovereign from A.D. 980 to 1003.

Metal No.	Obverse.	Reverse.
<b>Æ</b>		
76	Crude figure of seated goddess wearing enormous ear-rings. To left. <i>Di</i> . To right. <i>Kshēma</i> .	Crude figure of standing king <sup>1</sup> in regal attire. Below, to right <i>Gupta</i> .
BHIMAGUPTA (A.D. 975—980.)		
79	Figure of goddess similar to that described above. To left <i>Bhī</i> . To right <i>magu</i> .	Figure of crowned king similar to that described above standing to front. To right <i>pta</i> .
SANGRĀMARĀJA (A.D. 1003—1028.)		
143	Seated goddess, crowned, wearing enormous ear-rings. To left <i>Sa</i> . To right <i>grāma</i> .	Standing figure of king. To right <i>ja (yati)</i> .
ANANTA (A.D. 1028—1063.)		
202	Seated goddess similar to that in No. 143. To left <i>A</i> . To right <i>nanta</i> .	Standing figure of king similar to that in No. 143. In left hand (?) mace. In right lower corner <i>ja (yati)</i> .
KALAŚA (A.D. 1063—1089.)		
216	Similar to No. 143. To left <i>Ka</i> . To right <i>laśa</i> . Below, dotted triangle.	Similar to No. 143. In right lower corner <i>ja (yati)</i> . In king's left hand(?) triangle.

<sup>1</sup> The illustration representing the obverse side of this coin has unfortunately been misplaced at the time of taking photographs. The cast reads *dēva* instead of *gupta*.

Metal No.	Obverse.	Reverse.
Æ	HARSHA (A.D. 1089—1101.)	
290	Seated goddess similar to that in No. 143. To left <i>Ha</i> . To right <i>rsha</i> .	Standing figure of king similar to that in No. 143. In right lower corner <i>ja</i> ( <i>yati</i> ).
	JAYASIMHA (A.D. 1128—1155.)	
306	Similar to No. 143. To left <i>Ja (ya)</i> . To right <i>Simha</i> .	Similar to No. 143. To right, monogram.  In right lower corner <i>dēva</i> .

### Muhammadan Sultans of Kashmir.

#### SIKANDAR, THE ICONOCLAST (A.D. 1390—1414).

368	السلطان [ن الاعظم] سكندر شاه	ضر [ب کشمیر] شہور [ار] بع
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#### ZAINU-L-'ĀBIDĪN (A.D. 1421—1472.)

370	السلطان الاعظم زین العابدین	ضرب کشمیر فی شہور سنہ احد
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Metal No.	Obverse.	Reverse.
Æ 378	HAIDAR SHĀH.	
	السلطان الاعظم حيدر شاه ۸۷۴	ضرب کشمير في شهر سنه سبعين
381	HASAN SHĀH.	
	السلطان الاعظم حسن شاه	ضرب کشمير في شهر سنه سبعين .....
416	FATEH SHĀH. <sup>1</sup>	
	السلطان الاعظم فتيه شاه	ضرب کشمير في شهر سنه .....

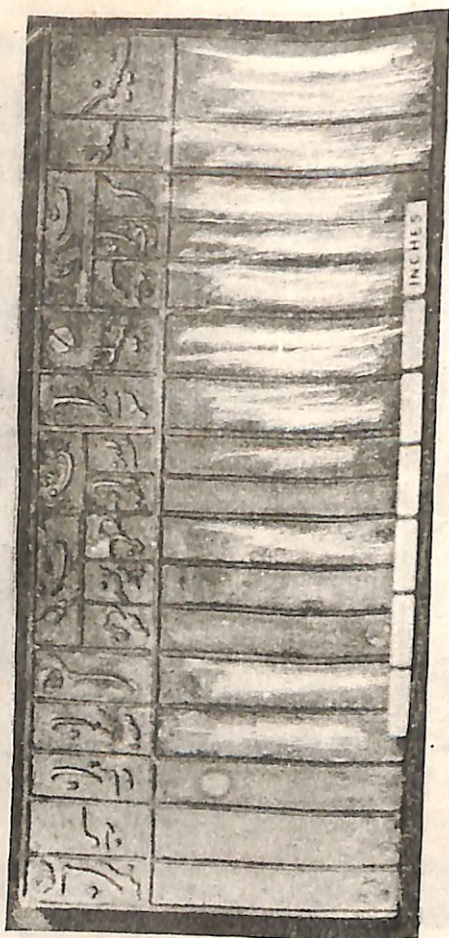
<sup>1</sup> See footnote (1) page 136 above.

Metal No.	Obverse.	Reverse.
Æ 471	MUHAMMAD SHĀH.	
	السلطان الاعظم محمد شاه	ضرب کشمیر فی شہور .....
522	NĀDIR SHĀH	
	السلطان الاعظم نادر شاه	ضرب کشمیر سنہ
524	IBRĀHIM SHĀH (A.D. 1552—1555.)	
	السلطان الاعظم ابراہیم شاه	ضرب کشمیر اربع ...
531	HUSAIN SHĀH (A.D. 1562—1569.)	
	السلطان الاعظم حسین [شاه]	هفتاد ... نہد ...

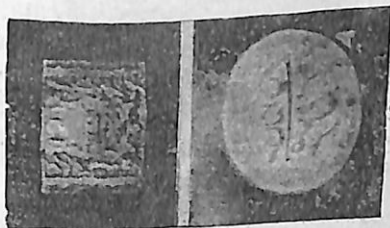


Die of a ten-rupee currency note of the late Maharaja Ranbir Singh's time, dated in the month of Baisākh Sambat 1934.





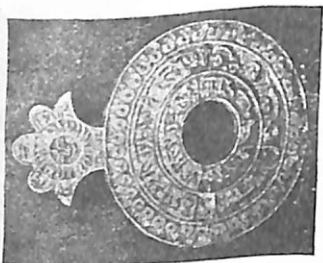
Die of a salary bill.



1. Office seal affixed to the salary bill. The legend *Srī Rāmji Sahāi, kāghaz bātīlah fī rūpiyah nīm ānah dābal Sambat 1934* in Persian characters and its equivalent in Hindi and Tānkri scripts.
2. Die of a telegraph stamp of Rupees twenty-five: the State coat-of-arms in the middle (two armed Rajputs guarding a shield).
3. Office seal. Legend in Persian script: *Srī Gadādhari Sahāi, Muhar Tahsil Vihu.*
4. Office seal of the Shawl Department. Legend in Persian characters: *Srī Gadādhari Sahāi, Muhar ravānagi Sādah dāgh Shāl 1921.*



1



4



3



2



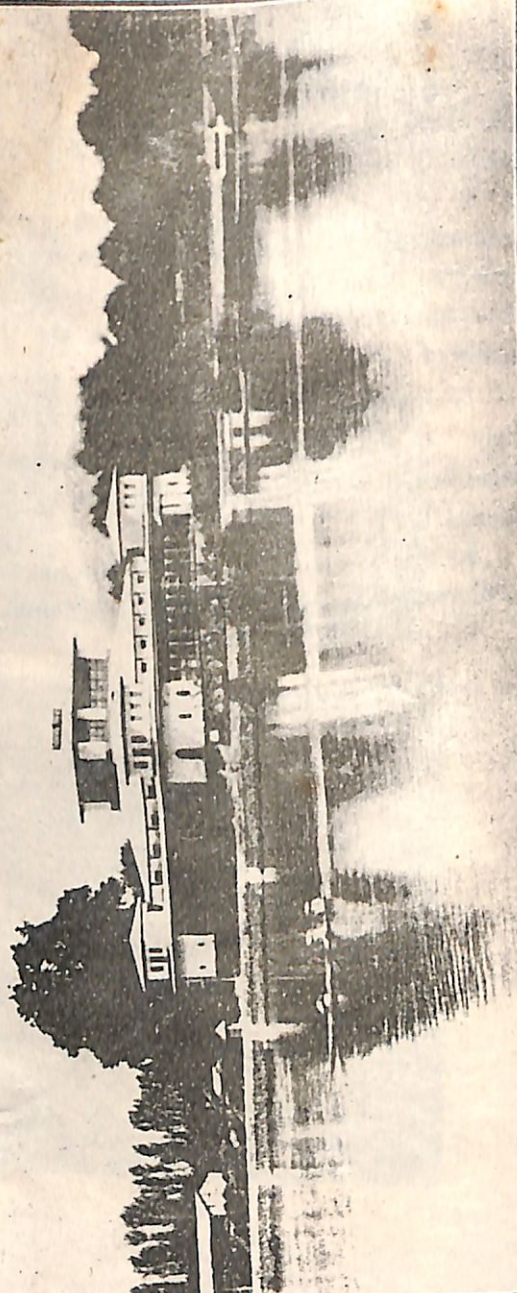
## OLD DIES.

1. A block of dies of postage stamps. The scars are those of a hammer made for the purpose of preventing inked estampages.

2. Die of a Judicial stamp used chiefly in monetary transaction. The human face in the centre surrounded by a halo is intended for the sun; the tutelary deity of the Raghuvamśi Rajputs from whom the present ruling family of Kashmir claims descent.

3. The office stamp of the old Financial Department. In the centre is the legend in Persian and Dēvanāgarī which reads:—*Muhār Mahkamah Fanāsīl Kashmir Sambat 1935.*

4. Seal. Legend in Persian *hundavī shtāmp samvat 1934, riyāsat Jammun-o-Kashmīr Waghairah.*



*Frontispiece.*

SRI PRATAP SINGH MUSEUM, SRINAGAR.

